LIBRARY

POTTERY & GLASS

HUOTT PUBLISHING COMPANY
395 FOURTH AVENUE, NEW YORK

VOLUME X. NO. 6. JUNE, 1913 25C. A COPY $2.00 A YEAR

IT'S THE QUALITY THAT MAKES THE DIFFERENCE

CENTRAL GLASS WORKS

WHEELING, W. VA.

67-6 IN BLOWN COMPORT, OPTIC, ETC.

Manufacturers of LEAD BLOWN, PRESSED AND DRAWN STEMWARE, BLOWN AND PRESSED TUMBLERS, DECANTERS, CARAFES, JUGS, OILS, BLOWN TABLEWARE, ETC.

HOTEL, CLUB AND CAFE GLASSWARE.

Our Specialty: DEEP PLATE ETCHED MONOGRAM AND CREST WORK. IF YOU WANT REAL QUALITY GLASSWARE AT RIGHT PRICES AND PROMPT DELIVERIES, TRY US AND BE CONVINCED YOURSELVES.

Branch Offices

New York, A. P. Doctor, 66 West Broadway.
Philadelphia, Thos. Downs, Jr., 610 Denckla Building.
Baltimore, Green & Thomas, 33 South Charles St.
San Francisco, Himmelstern Bros., 718 Mission St.
Denver, Bersback, Maloney & Co., 1517 Lawrence St.
Cincinnati, Thos. M. Lewis, 437 Main St.
St. Paul, S. R. McMasters, 632 Endicott Building.
Buffalo, E. S. Pease Co., 611 Main St.
Salt Lake City, Maus-Stewart Co., 146 Southwest Temple

FINE TABLE GLASSWARE

No illustration can do justice to this line. It must be seen.

A complete assortment of new goods.

Is always on view at our various salesrooms. It is there for your convenience. Call and see it.

THE DUNCAN & MILLER GLASS CO.

MANUFACTURERS OF FINE TABLE GLASSWARE

Washington, Pa.

SALESROOMS:

PAUL JOSEPH, 64 Park Place, New York
JOSEPH TOMKINSON, 213 Commercial Building, Philadelphia
GREEN & THOMAS, 33 So. Charles St., Baltimore
MARSH & KIDD CO., 617 Mission St., San Francisco

Haviland China

is stamped:

Haviland
France

Additional stamp on decorated china:

Haviland & Co.
Limoges

Note Our New Address

Haviland & Co.

11 EAST THIRTY-SIXTH STREET

NEW YORK

A Seller At Sight

Our New Alvetta Design

Is a Winner

It will appeal to your customers and bring in big business. Order now and get something that is really new. Made in many attractive shapes and sizes.

Copyright has been applied for the ALVETTA and you can get it only from us. Write today for particulars and prices.

KIEFER BROS.

805 Lexington Ave., BROOKLYN, N. Y.

New York Showroom: Flatiron Building, 5th Ave. and 23d St.

Oriental Glass

A VERY COMPREHENSIVE LINE OF FINE DECORATED GLASSWARE IN RUBY, RUBY AND GOLD, IVORY AND OPAL, ALSO A COLLECTION OF SOUVENIRS THAT MERIT YOUR ATTENTION.

PITTSBURG
SOUTH EIGHTH AND SARAH STREETS

NEW YORK
PAUL JOSEPH
64 Park Place

CHICAGO
W. E. CUMMINGS CO.
30 E. Randolph St.

THE ORIENTAL GLASS CO.
Pittsburg, Pa.
TAKE CARSON STREET CAR TO EIGHTH STREET

BUSH GLASS CO.

LANSING MICHIGAN

WRITE US ABOUT OUR CUT GLASS SPECIALS

NEW YORK
COX & LAFFERTY
25 Park Place

CHICAGO
F. B. TINKER
806 Heyworth Bldg.

No. 465

"Moss Aztec"

(That different line)

This is one of the many original and popular designs created in our studio and finished in a rich red brown color of the historic Aztec, with a green deposit as of nature's touch through countless decades of exposure.

Ask for catalogue of "Moss Aztec Ware."

THE PETERS & REED POTTERY CO
SOUTH ZANESVILLE, OHIO

COMPLETE LINE SHOWN IN NEW YORK CITY
WILLIAM M. WARRIN, 25 WEST BROADWAY

The D. E. McNicol Pottery Company

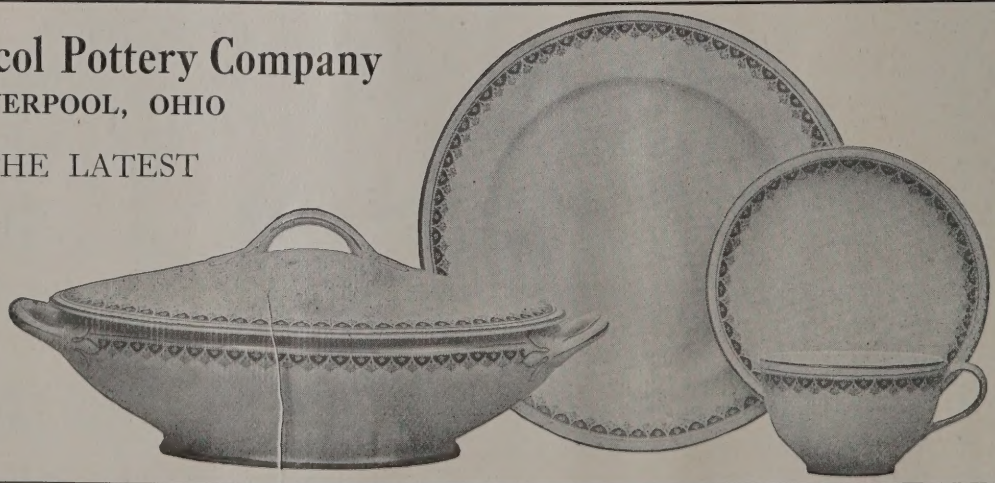
EAST LIVERPOOL, OHIO

IDEAL SHAPE—THE LATEST

THE LIGHTEST

GRACEFUL IN EVERY DETAIL

EXCLUSIVE DECORATIONS



Please Mention POTTERY AND GLASS When Writing Advertisers

Rosenthal

FINE CHINA

Theresienthal

FINE GLASSWARE

Leerdam-Bayel

HOTEL GLASSWARE

SOLE AGENTS

GRAHAM & ZENGER

104 FIFTH AVENUE

GDA LIMOGES — CH. FIELD HAVILAND LIMOGES — GDA LIMOGES

HAVILAND & ABBOT COMPANY

29 Barclay Street, New York

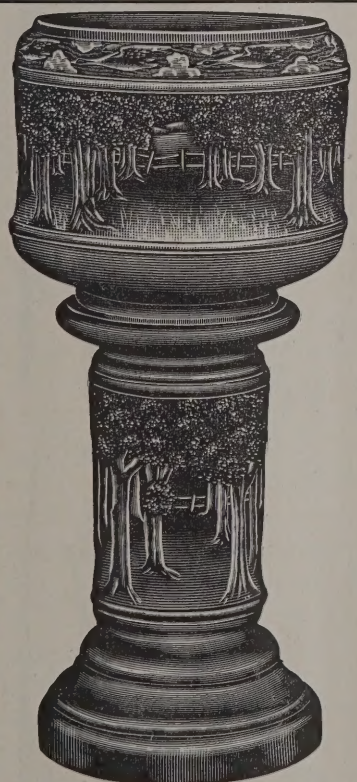
Dealing Exclusively in the "G.D.A." Limoges China

IMPORTATION DEPARTMENT — New samples are now ready; also all the patterns and shapes formerly offered by Porcelaines G. D. A. at this address.

STOCK DEPARTMENT — Full assortment white staples, open stock patterns, fancy table dishes and white fancy pieces for amateur decorators—all in sufficient quantity to supply any reasonable amounts without delay.

HOTEL DEPARTMENT — Are furnishing the best hotels of the U. S. and Europe.

GDA FRANCE — CH. FIELD HAVILAND LIMOGES — GDA FRANCE



No 2150. Woodland Jardiniere and Pedestal.

DECORATED IVORY

"Woodland"

Altogether different but just as popular as our Green Woodland. That's saying a good deal, but it has been proven. There are no stickers in our

"LINES THAT SELL"

Get our Car Load Proposition on

JARDINIERES
PEDESTALS
CUSPIDORS
PITCHERS
COMBINETS
TOILET WARE
STONE WARE
FLOWER POTS

We can save you money.

The Brush-McCoy Pottery Co.

MAIN OFFICE: ZANESVILLE, OHIO

Complete Lines Shown in New York by Cox & Lafferty, 25 Park Place

Quality Cut Glass

The unsatisfied, progressive dealers want everything new and up-to-date. If you are classed with the above, our

MADELINE

design merits your ATTENTION.

EMPIRE CUT GLASS CO.

FLEMINGTON, N. J.

FIELDING-BEHREND CO., Selling Agents
524-528 BROADWAY, NEW YORK CITY

ESTABLISHED 1818

It requires very little salesmanship to sell Libbey "THE WORLD'S BEST" Cut Glass.

Simply because Libbey is known, the world over, as the best cut glass that is made.

But the alert and skilful dealer can greatly increase his Libbey sales by pointing out the real beauties of this or that Libbey design.

It is to your own best interests to learn the Libbey "Talking-points;" and to see that your salesmen learn them—it will prove the best investment of time and effort you have ever made.

THIS NAME ETCHED Libbey ON EVERY PIECE.

TRADE MARK

LIBBEY GLASS CO. TOLEDO OHIO.

POTTERY & GLASS

VOLUME X. No. 6. NEW YORK, JUNE, 1913. TERMS: $2.00 per year in advance 25 cents per copy.

Advertising—Cheapest Method of Salesmanship

THIS HELPFUL DISCUSSION ON THE VALUE OF ADVERTISING IS FROM AN ADDRESS MADE BY J. R. HAMILTON, FORMER ADVERTISING AGENT FOR JOHN WANAMAKER

ADVERTISING is simply the cheapest method of salesmanship. There is nothing occult or mystic about it. There is simply a greater degree of aptitude for some people, that is all.

What copy shall I choose? How shall I prepare it, and so on? We know that 90 per cent. of the people are predisposed each day to read the news. Therefore, it is plainly logical that if you want the greatest number of readers you must seek to find the news value in your merchandise. The most interesting news in the paper should be advertising news, because it tells of money to be saved, of advantages to be gained by better or different merchandise, or by labor or time-saving devices, and it tells of pleasures to be had from new ideas in styles and fashions.

A human interest poster used by the New York store of John Wanamaker to announce a half-yearly sale of china. The original was in full colors with the plates and dishes in a combination of orange, blue, and green. The feature of the poster was the prominence given to the figure of the woman which added greatly to the attractiveness of the poster. The store name, "John Wanamaker," appeared only at the bottom in medium size type.

Next, if news is the thing that people read, naturally advertising should be presented as nearly as possible in news form. This does not mean that it is to be set in news caption and news heads and news types (although many people are now doing this), but it should be set in the way that people are accustomed to reading news, that is, plainly up and down the page in natural measures, and not across different spaces in odd measures with all sorts of boxes and all kinds of funny little borders set into the corners and through the middle of it.

You will get plenty of division, never fear, by following natural measures. For example, one of the most pleasing pages you can set is a page in 18 ems, or what is called a five-column page. This will allow you half an em for your type rule and set evenly. If you break such a page with two or three natural boxes, such as every newspaper uses for display—say a box with two-point rule and sixteen and a half ems for your type inside—you will get an interesting effect. Then there is a four-column page that is pleasing, which gives you a 22-em column, I think, and can be divided here and there for your smaller items. Then, for your busy days there is a ten and twenty-em page alternating.

Now for emphasis, you have four different effects—to throw your words into capitals, into italics, into bold face, and the underline.

For the next question, "What kind of type shall I use?" the answer is the same as the answer to "What drinks shall I drink?" Any thing you please, only *don't mix them.*

The next question is, "What are my headings?" "How large shall they be?" The answer to this is, "Make them as large as you want to, only remember one thing: Once you have yelled your loudest, you never can yell any louder again; and the oftener you yell your loudest the weaker you get." A seven-column heading used six days in the week to shout about some piece of merchandise isn't worth any more than a two-column heading used the same number of

The new style of "Frenchy" illustrations used in Wanamaker china advertising.

times—no, it isn't even as good, for the two-column man can occasionally holler in four columns, thereby making a bigger noise than usual, and you can't. For seven columns is always the "high C" of your register. Adelina Patti once said that she always felt thoroughly confident in her own mind that she could sing high C. But she never tried. It is a bit vulgar, but this is the best way of saying it: When you have done your damndest, you are all through. The successful business engineer, like the successful railroad engineer, never has to pull his throttle wide open to come through on schedule time.

Now for a point which may prove of value—that is, the measure of type. Here is the proportion between a typewriter line and a newspaper column, and this ought to save no end of trouble in knowing how much you have written and how much space it will fill. Taking a regular typewriter, with the larger size or 12-point type, such as is mostly in use, you will find this:

Two lines of your typewriter type will equal one column inch of 12-point newspaper type.

Three lines of your typewriter type will equal one column inch of 10-point newspaper type.

Four lines of your typewriter type will equal one column inch of 8-point newspaper type.

Six lines of your typewriter type will equal one column inch of 6-point newspaper type.

This rule, to work exact should have the typewriter at sixty-eight spaces, and should figure part lines as lines. But this is close enough for all practical purposes.

The advertising of the future. What will it be and what will it be like? First of all, so far as possible, it will always carry the topic that is uppermost in the people's minds. When the Halley comet was taking attention, you should have carried something about the Halley comet. Not much, but facts. You could have gotten your facts out of the encyclopedia. You would have had the people looking on your page instead of the news pages, and after that it would have been an easy matter to tie your optical department to the tail of that comet.

An attention compelling cut used in a Wanamaker lamp advertisement

When the tariff was put on wool, the thing to have done was not to advertise $25 dinner sets for $19, which wasn't very interesting and generally not true, but to put definitely into people's minds a clear understanding of what this schedule K meant to them. Please do not think these are specific cases.

There is no merchandise made from which cannot be deduced the most interesting facts and the most vital news. The story of the making of a teapot is a romance. The story of the Philadelphia carpet looms is more entrancing than the "Arabian Nights." If your advertising is stupid, you have no right to blame the people for not reading it.

If any one of your salesmen went day after day to your customers and put up the same line of cut price talk that you see in the newspapers, you'd throw him out of a tenth-story window.

The marvel is that advertising can be as rotten as it is and still make good. It is simply because in comparison to other selling methods it is so remarkably cheap that it can continue to be so poor.

A striking combination of French and Japanese influence characteristic of the new Wanamaker black and white sketches.

The advertising of the future, when it becomes news, will look like news. Another of the most stupid things is putting billboard copy into newspapers and trusting to noise rather than to brains to get your effect.

The next important step is the selling of an idea. To make money is not a sufficient reason to be in business any more than to eat is a sufficient reason for living. The reason most men are not more successful is that they have no reason for being successful.

The man who tries to give the world a better plate for the same money or the same plate for less money is worth ten times the value of a man who simply tries to get an extra nickel out of any old plate.

Now here is the beauty of a business with a purpose: Every time a man tries to sell a cup and saucer merely he has to sell another cup and saucer tomorrow, another cup and saucer the next day, and so on till the end of time. But every time a man tries to sell an idea behind a cup and saucer, he only has to sell it once for life.

This is part of the laboratory method of adver-

(*Continued on page 20*)

$ Juggling Prices to Make Profits

An illuminating discussion of a matter that is vitally important to every man in business; how profits are generally figured; where the trouble lies, and a sure method of avoiding all mistakes

HERE is a simple little problem that every man in business should study and figure out carefully: How much money does a merchant lose if he buys a piece of china (or any article) at $1.00, and sells it for $1.28, if his cost of doing business is 22 per cent.?

On a conservative estimate, the writer is willing to wager that six out of every ten persons who read this problem will figure it incorrectly. Yet it is a problem that every merchant meets a dozen times or more in his day's work, *and if he cannot solve it as presented here he is running his business on a false basis.*

Let us look at some suppositional figures for a moment. When a merchant starts a business he is fairly sure of several things, he knows the lowest amount of return on his money that will be acceptable to him, he knows in a fair way what his budget of expense will total for the first year, and he has a clear idea of what the general profits in a business like his ought to be. Suppose his figures result as follows:

10 per cent. must have on total goods sold.
$1,600 total estimated expense for year.
$8,000 total estimated sales for year.

From these preliminary figures he can deduce several others. Gross expenses (which includes everything but cost of materials or merchandise) divided by total sales gives the percentage cost of doing business, which in this case is 20 per cent. Now 10 per cent. of $8,000, which the merchant wants as profit, gives $800, and adding this $800, and the total expenses $1,600, and subtracting from the gross sales we get $5,600, which must be the cost price of the merchandise. (This figure does not necessarily represent the money invested for if goods are sold often the same money may be re-invested several times during the year.) Our complete figures now are:

10 per cent. merchant's profit.
$1,600 total estimated expenses for year.
$8,000 total estimated sales for year.
20 per cent. cost of doing business.
$800 merchant's profit in dollars.
$5,600 cost of stock sold during year.

We give these figures here to show that a merchant may know considerable about his business before he starts it (there are breakers ahead if he doesn't), and also to prove that *he can estimate his cost of doing business even before he spends a cent, and can figure his profits in the manner we are about to explain as well on the first day he opens as after ten years of existence.*

Now we are ready for another problem: A dealer handled a vase costing him wholesale $10. He wished to make a profit of 10 per cent. His cost of doing business he estimated at 18 per cent. What did he sell the vase for?

The answer is not $12.80, but $13.89.

This merchant went over the accounts of his year's business. He found that his total sales amounted to $10,000. That includes every last cent he took in over the counter. In other words, that $10,000 exactly equals the gross total selling prices on merchandise sold during 1912.

Now he goes over his books again and finds that his various necessary expense items, rent, salaries, deliveries, light, heat, advertising, insurance, losses, depreciation, bad accounts, etc., amount to $1,800.

That $1,800 is just 18 per cent. of $10,000, his gross sales. If he made $1,000 profit (net), that is 10 per cent. on the same $10,000 gross sales. The cost of doing business, added to the profit therefore, equals 28 per cent.—not of the cost of the merchandise, but of the selling price of all the merchandise sold. The first cost of the merchandise is found by adding the business charges ($1,800) and the profit ($1,000) together, making $2,800, and subtracting this from the $10,000, the answer being $7,200. This is 72 per cent. of the $10,000 gross sales.

Stated concisely, this means that the $10,000 gross sales equals 100 per cent., of which 18 per cent. is the cost of doing business, 10 per cent. the profit and 72 per cent. the cost of merchandise at first hand.

In pricing an article, you have the cost of the article as charged to you by the jobber or manufacturer—the selling price must be figured. From the figures and percentages compiled from the last year's records (as per above) you know the cost of the article is 72 per cent. of the selling price you must charge if you are to continue to do business on the same basis.

The vase was billed at $9.25 and the freight charge brought this cost up to $10.00. Many people who are not familiar with the practice of business may imagine that the 75 cents is charged twice—once on the cost of the article, and again in the cost of doing business. Of course this is a mistake, as the first carriage costs are charged to the merchandise account and not general expenses.

If the cost price is 72 per cent., the selling price (100 per cent.) is found to be $13,889.

This may, perhaps, be made still clearer by showing

that costs and profits can be figured on the basis of first merchandise cost, but the percentages would then be different.

Take the same figures as above: Cost of doing business, $1,800; net profit, $1,000; cost of merchandise, $7,200; total sales, $10,000. But, $1,800 is not 18 per cent. of $7,200, but 25 per cent. The $1,000 profit is not 10 per cent. of $7,200, but within a slight fraction of 14 per cent.

With these latter percentage figures, the same problem of the vase can be worked on the basis of the cost price of the merchandise. Now the cost is 100 per cent.; cost of doing business, 25 per cent., and profit nearly 14 per cent. The selling price is, therefore, 139 per cent.

That is to say, as we have already shown, that 18 per cent. on the selling price is equal to 25 per cent. on the cost price, and 10 per cent. on the selling price is equal to 14 per cent. (nearly) on the cost price. Adding 25 and 14 per cent. together, we have 39 per cent. to be added to the cost price. Thirty-nine per cent. of $10.00 (the cost of the vase) is $3.90, making the selling price $13.90. The difference of one cent between this and $13.89 as figured the other way is merely the slight fractional difference in estimating the profit at 14 per cent. which, strictly speaking, is just one-ninth of one per cent. too much.

The whole matter with problems of this class is to make your gross figures consistent. If you figure out your percentage on gross total sales, make your percentages apply to selling prices—don't switch them unconsciously to cost marks.

It can be done the other way, *but the same method of figuring must be used on the individual items as on the annual volume of business.*

An old story goes that a certain man had a horse that cost $50. Later he wished to sell the animal and met a horse trader who offered to sell the horse for $75 if the owner would allow him a commission of 33 1-3 per cent. It looked like a nice profit. The horse was sold and the trader handed over just $50, or $75 less one-third for commission. There was no profit in the transaction because the owner did not think to figure on the selling price rather than on the original cost.

The same figuring will bankrupt any retail merchant.

Now we are ready to work out the problem given at the beginning of this article:

100% = selling price.
22% = cost of doing business.

78% = cost of goods = $1.00.
1% = $0.01282.
100% = $1.282 = selling price.

But the merchant actually sold the piece of china for $1.28 instead of $1.282, as he ought to have done, therefore he lost two-tenths of a cent.

Three Good Business Maxims and a Table of Profit Percentages

COMPETITION is very keen in modern business and the factors of cost and conservation of materials play a far too important part to be overlooked. A well-known merchant, in giving the fundamental rules that govern all successful business, tabulated the following:

1. An absolute knowledge of the cost of conducting the business, so that the proprietor can know every item of expense in connection with it and charge it correctly to each department.

2. A correct method of pricing goods, so that a desired profit can be put on the wares and which can be proved to be correct.

3. To know that each article or department is giving a profit or a reason for not making one, and that each article or department stands its proportionate rate of expense.

Figuring profits is also an important part of all business. The best plan as has been shown in POTTERY & GLASS before, is to figure all profits on the selling price. The principal reasons for adopting this method have been stated above.

The following table may be handy to refer to, as it plainly illustrates the difference between profit on invoice and selling price:

5 per cent. added to Inv. (cost) is 4¾ per cent. (That is, 5 per cent. of the cost price is only 4¾ per cent. of the selling price. Thus if an article costs $1.00 and it is sold for $1.05, the 5c is 5 per cent. of the cost price, $1.00, but only 4¾ per cent. of the selling price, $1.05.)

7½ per cent. added to Inv. (cost) is 7 per cent.
10 per cent. added to Inv. (cost) is 9 per cent.
12½ per cent. added to Inv. (cost) is 11⅛ per cent.
15 per cent. added to Inv. (cost) is 13 per cent.
16 per cent. added to Inv. (cost) is 14¼ per cent.
17½ per cent. added to Inv. (cost) is 15 per cent.
20 per cent. added to Inv. (cost) is 16 per cent.
25 per cent. added to Inv. (cost) is 20 per cent.
30 per cent. added to Inv. (cost) is 23 per cent.
33 per cent. added to Inv. (cost) is 25 per cent.
35 per cent. added to Inv. (cost) is 26 per cent.
37½ per cent. added to Inv. (cost) is 27¼ per cent
40 per cent. added to Inv. (cost) is 28½ per cent
45 per cent. added to Inv. (cost) is 31 per cent.
50 per cent. added to Inv. (cost) is 33 per cent.
60 per cent. added to Inv. (cost) is 37½ per cent.
65 per cent. added to Inv. (cost) is 39½ per cent.
66 per cent. added to Inv. (cost) is 40 per cent.
100 per cent. added to Inv. (cost) is 50 per cent.

The Value of Technical Experience

WHEREIN THE AVERAGE PRODUCING POTTER IS BENEFITED BY A KNOWLEDGE OF THEORY PLUS PRACTICE—PURSUIT OF CERAMICS MORE ART THAN SCIENCE

By CHARLES F. BINNS

IT is told that a firm engaged in the manufacture of utensils in enameled steel had for a long period of years employed an elderly German as technical expert. It came about that this man, now growing old, wished to retire and an arrangement was made by which he was to turn over to the firm all the formulas and recipes which he had been using in preparing the enamels. This was done and employer and employed separated with good will and mutual respect. Another man was put in charge and for a time all went well. It fell out, however, that troubles of various sorts began to show themselves, and after vainly trying to overcome these the manager sent for the old German and virtually charged him with bad faith. It was claimed that the technical man had withheld some necessary part of the information he was supposed to have given in full.

"No," replied the German. "I have withheld nothing. I sold you everything sellable, but there is one thing which I could not sell, and that is forty years of experience."

The pursuit of ceramics, in any of its various phases, is in many respects like the pursuit of medicine, that is, it is more of an art than a science. The success of a physician in his practice is largely a matter of experience. He has available certain drugs or vaccines or anti-toxins, but his use of them is governed by his familiarity with their known effects and by his diagnosis of the needs of his patient. The ceramist has at his disposal, also, certain materials and methods and he has at command the resources of the fire, but the proper, economical and successful use of these depends upon experience, and experience is the accumulation of known facts.

In face of this established condition, it is not to be wondered at that sometimes the practical man will overestimate the value of experience, deeming that this and this only is the necessary thing. He will at times decry the applications of science altogether instead of welcoming it as a friendly and powerful aid. To take an illustration. Potters have got into the habit of attributing faults, many and various, to "sulphur." It is true that sulphur is responsible for a multitude of the losses of the industry in many, if not all of its branches, but the merely practical man is apt to fold his hands and hope that the trouble will soon pass as he has seen it do many times in the course of his experience. He does not appreciate the fact—perhaps he has never learned it—that sulphur works through its compounds in certain definite and well established ways. If he would consent to link his experience with this scientific knowledge he would find himself a great deal nearer to a solution of his difficulties.

Instances of conditions such as this are brought to the writer's notice from time to time. On one occasion a fragment of white ware came, enclosed in a letter, and on the glaze was a well-developed blister. It was stated that this was a source of serious loss. The blister occurred in the glaze and no remedy that was tried seemed to have any effect. Upon inquiry it was found that the cause had been sought in the glaze ingredients, in the method of dipping and in the glaze kiln fire. Our experience referred the difficulty to the body. A change of clay was advised and upon this being made the difficulty disappeared. Now it might have chanced that instead of seeking advice, the loss might have been endured until the arrival of a new consignment of clay had eliminated the trouble automatically and nothing would have been known of the cause. The loss would have been laid up to those mysterious comings and goings with which all clay-workers are familiar.

Back of these facts there lies the question "How could a body impurity cause the glaze to blister?" And here is where science comes in. Sulphur exists in the form of sulphates—combinations of sulphur as sulphuric acid with some base such as iron or lime. Many clays contain these in small amounts, but there occasionally arises a condition in which these amounts become excessive. Furthermore, these sulphates are soluble and as the clay ware is dried the salts are deposited in a concentrated form on the surface of the ware, that is, just beneath the glaze, so that as the glaze melts they are dissolved by the molten film and are ready to do their mischievous work.

Or take another case. A sample of fancy ware was sent with the complaint that the glaze developed minute blisters which quite spoiled its appearance. An examination with a strong lens revealed the fact that the specks complained of were not blisters, but small, hard grains. A better grinding and the use of a finer lawn were advised and the trouble was overcome.

Examples might be multiplied but these will suffice to emphasize two points. First, make sure of the facts. This may seem unnecessary advice, but we are all apt to jump at conclusions, and when reached, right or wrong, they are difficult of reversal. Perhaps it is an undue reliance on experience which makes one jealous of one's own opinion, but it is certain that an opinion once formed is hard to remove. Therefore, be sure of the facts. A good way to test an

opinion is to try to produce the fault that is to be cured. To revert again to the art of the physician, it is well-known that numerous diseases have been tracked down by the actual production of the diseased condition. Medical heroes have sacrificed their lives for the good of humanity in this way, and, while the clay-worker lays claim to no such heroism, he can learn the lesson in a humble way by attacking his problems in a similar manner, and if a given cause will repeatedly produce the same effect, the fact may be regarded as established.

Second: call in the aid of scientific reasoning to show how the trouble may be overcome. It is not meant by this that outside advice is always necessary; it is sometimes the cheapest because of the directness of the attack, but this is not intended as a plea for the expert, rather is it a stimulus to the practical man to summon his own resources. There is always a remedy, and the remedy always follows well established lines. The effect of an impurity may be counteracted or avoided. The results of a process may be side-stepped, but scientific reasoning means that there are laws which are always obeyed, and which can only be escaped by the operation of a superior law. The part of experience is to perform a correct diagnosis, the part of science is to administer the remedy.

POTTERY PRODUCTION AND IMPORTATIONS IN 1912 SHOW LARGE INCREASE OVER FORMER YEARS

PEOPLE are using and breaking more cups and saucers than ever before. Last year, according to figures compiled by Jefferson Middleton, of the United States Geological Survey, pottery to the value of $46,059,694 was consumed in the United States. Of this sum the domestic product was valued at $36,504,164 and the imported product at $9,555,530. The output of pottery for the United States in 1912 showed an increase in value of $1,985,604 over that for 1911. Every product except stoneware and yellow and Rockingham ware participated in the increase. The variety showing the largest absolute gain was sanitary ware, which increased $870,797, and the largest proportional gain was in porcelain electrical supplies, which increased $695,215. The value of white ware, including china but excluding sanitary ware and porcelain electrical supplies, was $17,006,736 in 1912, compared with $16,424,236 in 1911. China ware showed an increase of $119,320, the value reported for 1912 being the highest ever recorded.

Ohio continued to be the leading pottery-producing State of the Union, reporting wares valued at $15,508,735, or 42.49 per cent. of the total, an increase of $733,470. Ohio's principal pottery product is white ware, which represents general household wares. New Jersey was the second largest pottery-producing State, the value of its product in 1912 being $8,935,920, an increase of $533,979. The principal pottery product of the State is sanitary ware. West Virginia was third in 1912, with ware valued at $3,365,166, or $484,964 more than the value of the output in 1911. New York, Pennsylvania, Indiana, and Illinois were fourth, fifth, sixth, and seventh, respectively, in the value of output in 1912.

According to Mr. Middleton's report, which has been issued as an advance chapter from "Mineral Resources" for 1912, the pottery industry was in a high state of development during the year and the value of the pottery products marketed was the largest in the history of the industry. This was due partly to the general prosperity enjoyed by the country at large, but more especially to the steady improvement in the wares themselves in body, design and decoration. American pottery is gaining a stronger hold on the market, becoming more popular every year.

SUMMER MEETING OF CERAMIC SOCIETY

STARTING at New York City, Tuesday, July 15, the American Ceramic Society will hold a three-day summer meeting, the activities of which will keep them on the jump until Friday, July 18. The program for the first day will be looked after by J. Parker Fiske, at whose New York office the ceramists will meet. Visits will be made to both ceramic factories and stores, as well as the principal points of interest about the metropolis, terminating with an entertainment in the evening. On Wednesday the meeting will move on to Hartford, Conn., where the afternoon will be spent at the plant of the Hartford Faience Company and at the Connecticut feldspar mines at Glastonbury. Leaving Hartford late in the afternoon and dining en route, the delegates will reach Worcester in time to automobile about the city, or if the weather is inclement, to enjoy an entertainment given by the Norton Glee and Stunt Club. The entire next day will be put in at the plants of the Norton Company, where abrasive wheels and stones of all kinds are manufactured. Besides an inspection of the shops a program of illustrated lectures has been arranged. Lunch will be served in the large dining room at the plant. At the conclusion of the lecture the trip to Boston will be made either by automobile or trolley, depending upon the attendance. Friday will be devoted to seeing Boston, its historic spots and potteries, the society embarking in the evening for the trip back via the outside route to New York, rounding Cape Cod, and passing Nantucket, Martha's Vineyard and Block Island. No more delightful ending of our week's outing could possibly be devised than will be this night's ride from Boston to New York. It was that this ride could be taken in full moonlight, thus permitting the best views of the harbors and the most romantic deck promenades, that the dates of July 15th-18th were selected for the summer outing.

White unglazed Lorraine pottery and Sevres teapot, late eighteenth century, of coarse clay resembling porcelain

The Potteries of France

FAIENCE AS DECORATION AND AS TABLE SERVICE, ITS INTRODUCTION INTO FRANCE, ITS POPULAR SUCCESS AND ITS DISAPPEARANCE.—A RECENT REVIVAL OF ANCIENT POTTERY STYLES

BY FRANCES SHEAFER WAXMAN.

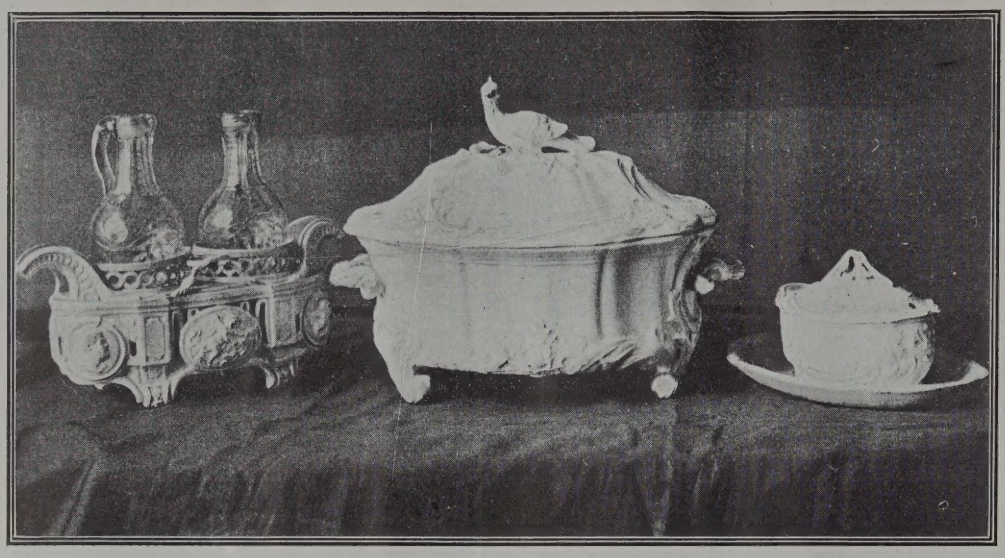
THERE are few objects for the house in whose manufacture France has not at one time or another excelled. The fertile French mind needs usually only a suggestion to work on, and French ingenuity and taste will develop almost anything into a work of art. This is what happened when silks were first introduced to the West from the East. The Holy Wars had an entirely unlooked-for consequence in the realm of commerce and industry, and the high-minded Crusaders did some unintentional secular education in bringing the rich products of the hither-Orient to the attention of an inventive and active nation like the French.

Potteries, like silks, came to France from the near-East, by way of Italy and Spain. The beautiful earthen vases, pitchers, plaques and other things, made in Arabia and in Persia, from the ninth to the fourteenth centuries, inspired every artisan who had an opportunity to see them. They were genuinely artistic, and have always been so regarded by the appreciative of all time. The Arabs took the secrets of their making into Spain, and travellers introduced them to Italy, with the result that pottery manufacture became a definite industry in both countries. The Oriental models were naturally followed at first, both in the composition and the decoration of the European productions. Later, distinct differences cropped up, which serve to mark the potteries of both countries, and to make them easily recognizable.

France learned the craft from both her southern neighbors, and like them, she had to go through her season of imitation before her period of real creation began. The Spanish potteries were known in France as *"terre de Valence,"* and their iridescent surface was less copied by French workmen than were the high polished glazes of the Italian potteries developed by the della Robbias. The very first of the potteries which appeared in France accented their Eastern origin by having attached to them the much overworked term *damas*. An inventory of the possessions of Charles V., made in 1380, credits him with owning *"un petit pot de terre en façon de damas."* Most of the pottery tiles, which first occupied the French workmen, were decorated with the motifs known as *"fleurs de Perse."*

Toward the end of the fourteenth century, pottery making became a well-established industry in France, although at that time few articles for household or personal use had been attempted. Most of the potters turned their skill to the making of floor tiles and faience decorations for the *chateaux* of the aristocracy. There is a tradition that Louis XII. had reproduced in pottery the head of a deer he had killed. This portrait, *"grand comme nature,"* for a long time occupied a conspicuous position over the entrance to the Chateau de Blois. It must have presented a strange appearance, for the royal hunter had caused to be attached to the head the real horns of the beast he had killed. A chronicle of 1486 records the incident, though no trace of the head itself is to be found.

By the end of the fifteenth century there were as many as thirty potteries making *carreaux plombés* in Paris, and paving tiles had become an interior neces-



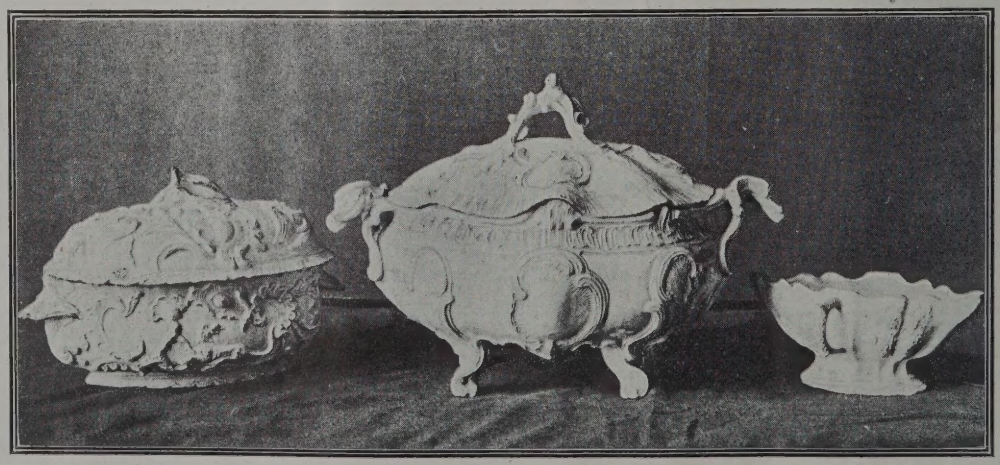
Fine white pottery made in Lorraine—eighteenth century

sity. François I. brought to France a son of André della Robbia, Jérome, and made him Court "sculptor and enameller of pottery." It was this Italian who decorated the Chateau de Madrid and that of Fontainebleau. French workers soon learned to copy the transplanted Italian's methods.

Toward the middle of the sixteenth century the potteries at Rouen and at Lyon were established. At first their output was remotely Italian in its character. A set of floor tiles made at Rouen by one Abaquesne, for the Chateau d'Ecouen, and now preserved at Chantilly, show a beginning of a French style. The pottery at Lyon made *"vaiselles à façon de Venise,"* supposedly the diminutive washing plants of that epoch, and certain dishes, which seem to have been used exclusively for preserves and for dainties, the main table services being still of silver or of pewter.

Catherine de Medici was the first royal patron of the French potteries. She brought to France the Italian taste for ceramics, and she possessed, in quite the collector's spirit, many rare Eastern pieces. She encouraged a sort of personal pottery, and Bernard Palissy was one of her protégés. Under Henri IV. the potters formed a guild, and by the beginning of the seventeenth century, potteries were working all over France. The establishments at Rouen and at Lyon, however, continued to lead all the others in the quality of their wares, as they had in precedence. The distinct Rouen style did not appear until the end of the seventeenth century. Almost every other style of pottery from every other land, was copied or adapted before the native artists trusted their own inventiveness to create a French style. The strongest influence, after the Italian, was the Delft, which was designated in France as *"porcelaine d'Hollande."* A piece signed Brument, and dated 1699, bears the first prophecy in its decoration of that delicate floral ornamentation which was later to become associated with the productions of the Norman city.

From the early part of the seventeenth century, pottery utensils were common enough for table use. Louis XIII. had a passion for certain forms which he ordered personally from the potters. The taste of the aristocracy ran rather to dishes imported from Italy and from Holland, although it was also considered *chic* to have special table services made by the native potters, bearing some mark of the patron. The Musée de Cluny has some examples of a service, made for the Maréchal François-Henri de Montmorency, duc de Luxembourg. The final acceptance of pottery for the table was made in 1699, when Louis XIV. sent all his silver and gold vessels to the mint, and ordered his court to follow his example. Madame de Maintenon was the first to comply with the royal demand. Saint Simon describes the sensation caused by the sweeping order. "Everything large and important," he writes, "was in eight days converted into faience. They drained the shops where this merchandise was sold. D'Antin, as soon as he got wind of the thing, rushed to Paris, chose a lot of admirable porcelain, which he bought at bargain prices. He literally car-



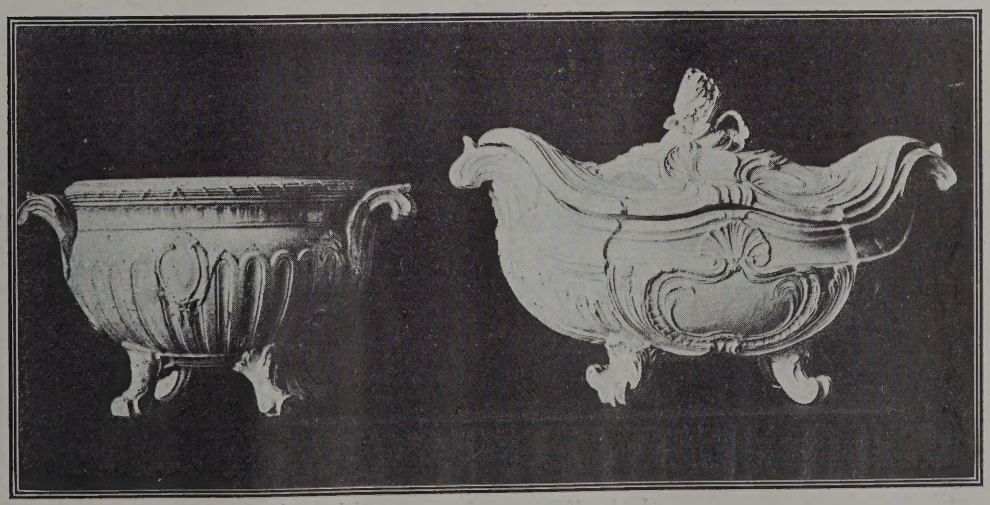
Eighteenth century white Paris pottery resembling porcelain

ried off two pottery shops, and had them set up with much pomp at Versailles."

This circumstance placed pottery permanently among the household necessities of France, and gave to the industry the impetus it needed to make it wholly French. From that time, all the native potteries began to give a French character to their productions, and the original blue and white decorations, borrowed from the Dutch, gave place to the gayer polychrome of the French wares. Many things were made in pottery at this time, table services, lamps, jardinieres, inkwells, tobacco jars, spice boxes, crucifixes, even picture frames and clock cases. All sorts of ornamentation was given these things, and pictures of Biblical subjects not uncommonly decorated cider jugs or other incongruous articles.

Dainty Parisian pottery of the eighteenth century

The end of the eighteenth century saw the end also of the popularity of pottery, for about this time English table china was introduced into France, and its finer texture made its appeal to an exacting French taste. Thereafter porcelain took the place formerly held by pottery, and many of the same things were made in the more delicate material. The pottery industry did not by any means die, however, and of late years it shows a tendency toward a renewed activity which promises to revive one of the ancient and most characteristic of the French crafts. Indeed a few of the modern potteries make a business of imitating accurately the potteries which were at their best two centuries ago. To-day the Brittany works, at Quimpère, can duplicate, with marvellous skill, any piece of old Rouen ware a dealer or a collector may wish.



Soup tureen and salt basin of Pont aux Choux pottery

This same establishment also makes a kind of pottery of crude pattern and soft glaze, which is nevertheless extremely decorative, and much in demand among the aesthetically inclined.

There is this to be said of French potteries: at their best they more nearly approached the texture and quality of porcelain than have any others, except possibly those of Persia. The tendency of the French workman is to perfect, and naturally, in perfecting potteries, he must needs refine them away from the coarser clays and the cruder glazes, into the processes, which in time produced porcelains. Every town of France, almost, had its pottery works, and each, according to its location and the character of the clays available, produced its own specific kind of faience. The Lorraine potteries developed that charming white ware, with little or no glaze, which resembles bisque. A similar ware was made at Pont aux Choux, an establishment founded in 1744, under the patronage of the Duc D'Orléans. Specimens of both wares are largely sought after by modern collectors.

The pottery of Strasbourg had a certain vogue. These works began by making pottery stoves, and later applied their glaze to table services and thin porcelains. A few of the potteries always kept some Italian suggestion to their designs, but further north, the faience was entirely individual and wholly French. The environs of Paris were dotted with potteries. They were not permitted within the city proper because of the evil odors sent forth by their kilns. Practically each of the plants

(*Continued on page 28*)

POTTERY AND GLASS

WITH WHICH IS COMBINED

GLASS AND POTTERY WORLD

GLASS AND POTTERY WORLD, Founded 1893.
CHINA, GLASS AND POTTERY REVIEW, Founded 1897.
Amalgamated April, 1905.
POTTERY AND GLASS, Founded 1908.
Amalgamated April, 1909.

REG. U. S. PATENT OFFICE

PUBLISHED ON THE FIFTEENTH OF EACH MONTH BY
HUOTT PUBLISHING COMPANY
395 FOURTH AVENUE, COR. 28th ST., NEW YORK

THOMAS A. CAWTHRA - - - - - - - - - - - *President and Treasurer*
EDMOND J. HUOTT - - - - - - - - - - - - - *Vice-President*
FRANK F. LYONS - - - - - - - - - - - - - - *Secretary*

DEVOTED TO THE INTERESTS OF THE POTTERY, GLASS, LAMP, ART METAL AND ALLIED INDUSTRIES

T. A. CAWTHRA - - - - - - - - - - - - - - - *Managing Editor*
PROF. CHARLES F. BINNS - - - - - - - - - - - *Technical Editor*

SUBSCRIPTION RATES: UNITED STATES, $2.00 PER YEAR. ALL OTHER COUNTRIES, INCLUDING CANADA, $2.50 PER YEAR

Change of copy and instructions regarding advertisements appearing in the magazine must reach this office not later than the 5th of the month, as the first forms are sent to press on that date.

Entered at the New York (N. Y.) Post Office as Second Class Matter.

VOL. X JUNE, 1913 No. 6

THE STORE MANAGER.

The main requisite for a first-class store manager is a cool head. And that is a gift of the gods since it serves any one well at all times, be he store manager, janitor or proprietor. A cool head is the thing that not only makes one master of himself but of the minds he comes in contact with.

The store manager must be as big as any man under him and with the men under him he must make a reputation. By which is meant that he must have a reputation in his own store for meaning what he says, for meaning that an order shall be executed as thoroughly and as precisely as possible when ever an order is issued.

The favorite trick of a certain store manager (let us say his firm's name is Williams & Company) is to admonish a member of his staff, when that member has failed in his duties, in this wise: "Jones, that is not the Williams & Co. way. We have a certain way of doing things here, and I may surprise you when I tell you that our way is a long sight different from the 'way' of most firms. Our way is to perform a duty one hundred per cent. right. Not ninety per cent. That is not the Williams way."

Thus the employee believes that his house does things better than most houses; that it may be a system of doing a little more than is absolutely necessary, but since it is the way of the house, his work must be done only in that way.

This means that a standard is set up for all his workers. It means that the standard must be maintained continuously, down to the last detail of every performance.

The main concern in running a machine is to make the machine produce the maximum results at a minimum expenditure of energy. No unnecessary cogs or levers go into a good machine. Nothing that is not an absolute essential toward the production of a given result must stand in the way of the smooth working of the machine's other parts.

FIGURE PROFITS ON THE SELLING PRICE.

In connection with the two articles on pages 9 and 10 of this issue we have tabulated the following eight reasons why it is advisable for the up-to-date merchant to figure his percentages of profits on the selling rather than on the cost price:

1. *The remuneration of salesmen, for instance, is figured on a percentage of the selling price, and is not figured on the cost price.*

2. *The percentage of expense of doing business is based on the selling price.*

3. *Because the mercantile and other taxes are invariably based on the percentage of gross sales.*

4. *Because the sales totals are always given in books of records. Cost totals are seldom if ever shown.*

5. *Because a profit must be provided for two items of capital. On the capital invested in merchandise and on the capital necessary for operating expenses and other expenses not properly chargeable to merchandise account.* This is only possible by figuring a profit on the selling price.

6. *Because it indicates correctly the amount of gross or net profit when the amount of sales is stated.* If you are figuring your percentage of profits through the selling price, a statement of gross sales for the day, or month, or year, would be a pretty accurate indication of what you should expect in the way of profit. The percentage of profit on sales is indicative of result of a year's business—percentage of profit on cost is not.

7. *Because allowances in percentage to customers for cash discounts and otherwise,* are always from the selling price. Therefore, you can figure more accurately in taking your cash discounts into consideration if all your percentages are based in the same way.

8. *Because no profit is made until the sale is actually effected.*

9. *Because by harmonizing your entire plan of figuring your percentages relative to profits in business, etc., with the entire plan on which your merchandising is harmoniously developing,* you will not consider your selling price, percentage of profit and expense, etc., entirely different from anything else.

Practical Science Department

Edited by Prof. Charles F. Binns

Cylinder Grinding---A discussion of its methods and merits, by R. Shenton

AN INTERESTING DISCUSSION OF THIS METHOD OF BODY AND COLOR GRINDING, AND A COMPARISON IN QUALITY AND PRICE WITH THE PAN SYSTEM

This article is reprinted from Volume X. of the Transactions of the English Ceramic Society

(*Continued from May Issue*)

The power required is influenced very considerably also by the speed at which the cylinders are run. If they are run comparatively slowly less power is required than if they are run at a higher rate of speed, and there is a considerable difference in the number of rotations per minute adopted at the various mills. If, however, sufficient power is available, it pays best in the end to adopt a reasonably high rate of speed; but in this, as in many other directions, there is a happy medium which produces the best results, and while large cylinders may, and should be, driven more slowly than small ones, it should be remembered that as the cylinder diminishes in size it should be run at a quicker rate, until in color cylinders we get the maximum of speed. Here again the correct speed for cylinders of various sizes may be ascertained by experiment and careful observation, but the varying conditions existing at different mills make it difficult to fix a uniform rate of speed, even for cylinders of the same size. Dr. Mellor, in his "Studies on Cylinder Grinding," gives a table of speeds for different internal diameters, and gives 16 revolutions per minute for a 7.1 internal diameter and 19 for 5.2. These speeds, if the proper charging conditions have been observed, are about right.

An important factor in securing good results is the correct grading of the different sized grinding pebbles, and the regular and systematic addition of these pebbles to replace wastage. The theory was held, and indeed is so now by some users of cylinders, that the pebbles should be selected of practically one size, and that fairly large. This is a great mistake, and Mr. Odelberg, in a most interesting and instructive lecture recently delivered before the members of this Society, was quite right in saying that the pebbles should most certainly be of different sizes. It will be readily understood that if only large pebbles are used there are innumerable spaces between them in which there is no surface contact, and in which no grinding whatever is going on. If these interstices are filled up by smaller pebbles a much more extensive grinding surface is maintained throughout the cylinder, and the time taken to grind the material is shortened considerably, while the grinding itself is much more thoroughly performed and a much more varied grade of particles is produced. The wear and tear of the grinding pebbles naturally depends very much on the degree of hardness and the size of the material to be ground. If the material is crushed so finely before entering the cylinder as to resemble sand in its fineness, the wear of both pebbles and linings is minimized considerably. On the other hand, if, as is the custom in one or two cylinder mills, the material is very coarse on entering the cylinder, both linings and pebbles wear out much more quickly. Another point which influences the wear of both pebbles and linings is the quantity of water added for grinding. If this is added to excess it exerts just as adverse an influence on the linings as similar conditions do on the grinding, for as previously explained, on the addition of an excess of water the rolling motion is considerably lessened, and a series of falls and blows are substituted, which are extremely bad for both pebbles and linings. It may be safely assumed, however, that where the grinding is moderately thick and the material for the cylinders reasonably fine, the addition of about 2 per cent. of the weight of the material ground will maintain the pebbles at their correct level in the cylinder, and it should be remembered that the level should be sufficiently high to help the cylinder over the centre, when in motion, and so lessen the strain on the engine, for if the level of the pebbles is too low considerably more power is needed to do the same amount of grinding, while the grinding itself is considerably less satisfactory.

Now with regard to the treatment of the material after grinding, while the pan miller invariably adopts "washing up," the method adopted almost invariably by cylinder millers is to sieve the ground material through lawns. Now unless cylinder ground material is treated with lime, as is customary in pan milling, it is liable to set if the grinding conditions have not been satisfactory, and this tendency is exaggerated by washing up, consequently sieving is safer. The material, however, if correct grinding conditions have been observed, can be got through the lawns in very reasonable time, although one would be apt to conclude that the lawning would be a slow and tedious operation. That this is not so will be proved by the following statement of facts: A charge of 24 cwts., after being ground, can be passed through an ordinary three-decked lawn box, containing one lawn to each deck, in 1¾ hours, and

after sifting this quantity through our average knockings do not fill a teacup, and this after passing through the same mesh of lawn as those used in our sliphouse. By adopting this method the cumbrous washing up plant is entirely superseded, every ounce of material from the cylinder, with the exception of the small quantity of knockings, passes into the reserve arks, and there is no possibility of the loss of material which occasionally occurs through carelessness in some pan mills as a consequence of the wash and draining water being allowed to run to the sewers, carrying with it more or less of finely ground material in suspension. This risk is entirely eliminated by sieving, while the expense of removing the knockings, which are often bulky, from the washtub, and the re-grinding of same is not incurred. To demonstrate the quantity of knockings obtained from the lawns after passing through the slop material from the 24 cwts. charge, taking 1¾ hours to sift, I now hand you for your inspection the dried knockings from one of these charges. The cylinder from which the charge came was not specially selected, and the grinding was normal in every way, while from the commencement of the sifting to the end of the lawns were not once stopped to remove any of the knockings, which were left to be taken out when the sifting was completed. The knockings, which I have here for your inspection, weigh 1¾ ozs.

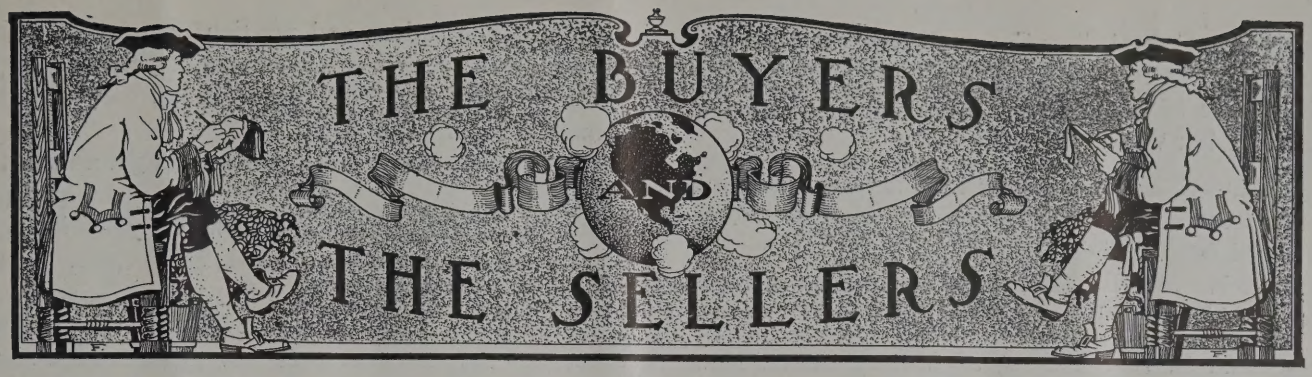
Some statements relative to the power taken by the different methods of grinding will no doubt be interesting. Taking the average of four pan mills of good repute in the district, two of which have modern condensing engines, the cost for fuel alone of grinding one ton of material is from .80 to .96. The same weight of material can be ground on 6-feet cylinders using steam power for .58 per ton, and that with a single cylinder, non-condensing, plain valve engine which has been in use for more than twenty years, and which is without the improvements introduced into modern machinery. This material passes through the ordinary slip-house lawns with ease, leaving less on the lawns than samples taken from four reputable pan mills. I may add that for the figures relative to pan grinding I have had to rely on the statements, which I have no reason to doubt, of several friends who are interested in pan grinding, as I have not had the opportunity of ascertaining the figures myself from actual experience; but the figures for cylinder grinding are based on very careful trials in which the fuel was very carefully weighed before and after the time taken for the trials. The water was maintained throughout at the same level in the boilers, while the steam pressure and the engine stroke were kept uniform during the experiment. Care was also taken to leave the boiler fires in the same condition at the end of the trial as at the commencement. A comparison of the cost of steam and electrical power will be useful, although the conditions differ so much as to make comparison rather difficult. Mr. Odelberg, of Gustafsberg, grinds 30 cwts. of flint, crushed to the fineness of sand before entering the cylinder, in 8 hours, using 12 h. p. This gives 96 h. p. hours, and an expenditure of about 72 b. t. units, which at .01 per unit, the price charged locally for the day load power, which is admittedly a very low price, totals .72 for 30 cwts., or .48 per ton. This on the surface seems to compare very favorably with the cost of .58 per ton for cylinder grinding by steam power, but the material in the latter case was considerably rougher than that placed in Mr. Odelberg's cylinder, for instead of being crushed to the fineness of sand quite half of the material was over ¼ in. in diameter. If Mr. Odelberg's material were crushed to this size it is probable he would have to grind 12 hours instead of 8, in which case the number of h. p. hours would be increased to 144, and the cost to .72 per ton. To enable you to form an option for yourselves I will now hand you samples of the two grades of material. Later in this paper, when considering the cost of crushing by edge-runners, I will again refer to this question and endeavor to show you on the one hand the total cost for 15 tons of material crushed by the edge-runners and ground in the electrically driven cylinder, and on the other the cost for the same weight of material passed through the stone crusher and revolving screen, and ground in the steam driven cylinder.

In selecting the kind of cylinder to install great care should be used, not only to secure a good and reliable article, but to make sure that it is fixed satisfactorily, for much dissatisfaction and disappointment has in some cases been caused by the development of faults after the cylinder has been in use for some time.

Two types of cylinders are mainly in use in this district, one in which the large gear wheel is fixed to the circumference of the cylinder, and the other in which this wheel is carried on a short shaft cast into the centre of the cylinder end.

Some cylinder millers have had an unpleasant experience in the cracking of the ends of one or more of their cylinders. This can be obviated by selecting a make in which the ends are strongly cast, with suitable ribbing. The foundations of the cylinder should be concrete, and the supporting walls should be built in cement. If these precautions are not taken serious troubles may soon develop. Great care should be taken also in the fixing of the cylinders. If the pedestals are not placed on the supporting walls at exactly the same level, or if they are not exactly in line, there is a constant strain on pulleys, belting and gearing, which may end disastrously, besides which, careless fixing by increasing the strain makes a much increased expenditure of power in driving necessary.

(To be continued)



Business and Personal Items About Prominent People in the Different Branches of the Trade

R. G. WEST, manager, Pittsburgh District, for the Pittsburgh Lamp, Brass & Glass Co., has announced the opening of their new city salesroom in the Century Building, Pittsburgh, where they will display the entire Pilabrasgo line of oil, gas and electric lighting glassware and fixtures. J. M. Marbourg is the assistant manager of the branch.

Simon Roth moved his headquarters from the former Rothenberg & Co. store to the consolidated department in the Fourteenth Street Store on Monday, June 2. He now has considerably more space for the display of china, glass, lamps and housefurnishings.

John H. Ling, manager and buyer of the china and glassware department of Gimbel Bros., New York, returned from his annual European buying trip aboard the s. s. *Olympic* the latter part of last month.

Herman C. Kupper, the American representative of Schierholzsche and Ahrenfeldt china, sailed on his regular visit to the potteries Thursday, June 5.

The Homer Laughlin China Company, East Liverpool, Ohio, has selected J. Guy Pittinger, one of their office force, to fill the vacancy in its selling force occasioned by the recent death of George E. Clarke. Mr. Pittinger has been with the company for the past ten years in a bookkeeping capacity.

Arthur V. Rose, head of the retail department of Haviland & Co., New York, left late in May for the European markets in the interests of his firm. He will visit the glass making districts of England, the Limoges potteries, later going to Germany and Italy. He is expected to return late this month or early in July.

The annual meeting of the National Brotherhood of Operative Potters' will be held at Atlantic City, N. J., during the first week of July.

John J. Jacklin for sometime past china, glass and housefurnishing buyer for the Henry Seigel Company, Boston, has been succeeded by I. Kleinert, formerly in a similar capacity with the Fourteenth Street Store, New York. Mr. Jacklin has gone to the Middle West on an extended recreation trip.

Justin Tharaud and E. Torlotting, of 25 West Broadway, New York City, were passengers on the s. s. *LaProvence* which sailed for France, Thursday, June 12.

C. H. Hoffman, manager and buyer for the lamp department of John Wanamaker, New York, sailed Saturday, June 14, on the s. s. *Olmypic* on his annual trip to the European markets.

John J. Miller and Frank Warren, of Maddock & Miller; William S. Pitcairn and George P. Jones were fellow voyagers aboard the s. s. *Cedric,* which sailed for England, Thursday, June 5.

Fred Kline, who for the past year has been general manager of the Colonial Pottery, has accepted a position with the Knowles, Taylor & Knowles Pottery Co., and commencing July first will cover the middle west territory with their line. He was formerly a road salesman for both the Sevres China Company and the Warner-Keffer China Company.

Alfred Stahel, Jr., of A. Stahel & Sons, San Diego, Cal., has returned to the store after an extensive tour of the eastern markets. He was on the road over two months.

Frank W. Perkins will join the selling force of the Mitchell, Woodbury Company, Boston, about July first. He was formerly buyer for D. T. Perry, Bath, Me.

W. P. Graham, of Graham & Zenger, New York, sailed last week to visit the manufacturers he represents in the American market.

Senator N. B. Scott, of West Virginia, the presi-

dent of the Central Glass Company, together with John Yaeger, secretary of the company, were visitors at the showrooms of A. P. Doctor, their New York representative last week.

William G. Benedikt, buyer for the china and glass department of L. Bamberger & Co., Newark, N. J., returned from his initial trip to the European markets last week. Mr. Benedikt made his headquarters at Berlin while abroad.

William R. Noe & Sons, 57 Murray Street, New York, dealers and importers in lighting glassware, decorative shades, etc., have taken over the entire street floor of the building adjoining their present store, in order to properly handle their expanding business. They will occupy the new store as soon as some alterations have been completed.

W. W. Barnes, has associated himself as a partner with Bayley & Sons, Brooklyn, N. Y., lighting fixture and art glass manufacturers. The firm now consists of George W. Bayley, associated for many years with the Unique Art Glass & Metal Company, Robert W. Bayley and Mr. Barnes.

Advertising—Cheapest Method of Salesmanship

(*Continued from page 8.*)

tising. For beyond any question the advertising of the future will be done in the psychological laboratory just as the colors or the paste or any of the present synthetical products are first arranged in the chemical laboratory. The laws of the mind are too clearly defined, they respond too definitely for any of these hit-and-miss methods we have pursued so long to continue.

Merchandise must ultimately be reduced to its elemental appeal, and when we have that we shall know whether or not we are going to be successful and not guess.

Now what do we mean by the fundamental appeal? For example, there are only two fundamentals of life, procreation and preservation, or, better still, there is only the one fundamental of preservation with the two divisions—self-preservation and race preservation. In the same way, every problem can be reduced to its fundamentals, whether that problem be in biology or advertising.

Next after your study of psychology comes your study of social psychology. Dr. Ross or Professor Jastro will probably give you more of this than any others. Social psychology is the psychology of the mass instead of the individual. But you say where does this come into advertising? The law of the crowd is always the same. For example, when you have studied mob mind you have studied a bargain counter. The actions and reactions are precisely the same. When you have studied habit you will know better than to shift your store around so your customers are confused.

Habit demands landmarks. You will get a distinctive type of doorman in your store to greet all your customers. Certain definite parts of your interior arrangement you will keep always the same. This, of course, has nothing to do with your displays, which tend constantly to present a new impression on the mind; for the mind demands new pictures as well as old landmarks. But still you will give full attention to the demands of habit.

You will learn to make definite rather than intermittent impressions. There are millions of dollars being spent all over the United States in intermittent signs—signs that flash up and go out. Whereas, the very A B C's of psychology ought to tell you that an intermittent sign makes an intermittent impression. And that what you gain in merely attracting attention is lost to you ten times over in not making a definite impression. A child ought to know that if you flicker something in front of the eye, the impression will be a flicker and not a thought. And yet we are spending these millions of dollars every year in rubbing out a good impression from people's minds.

The store of the future will deal in human interests more than in commercial interests. The store of the future will advertise more personality and less merchandise.

PERSONAL

Among the visitors in the downtown district last week was John N. Illig, of Corning, N. Y. Mr. Illig brought with him several handsome new samples of wheel engraved glassware in fruit designs. He reports additional manufacturing facilities to the plant.

Guy C. Jenkins, of Ledden & Bates, New York, returned last week from a visit to the cut glass factory of the McKanna Cut Glass Co., Honesdale, Pa., where he inspected the new patterns in punch bowls, lamps and vases they are now cutting.

POTTERY AND GLASS IN SCUTARI

The ordinary glassware used in Scutari comes from Austria, Hungary, Italy and Turkey. The consumption of better-class English goods, and Belgian lines of superior quality, is only small, due partly to prices and partly to transport difficulties, as the numerous transshipments cause a considerable percentage of breakage. Bottles are exclusively Austrian. The imports of china and crockeryware have declined by one-half, owing to the increasing consumption of enamelled domestic utensils. Only the cheapest goods, for use by the poorer middle classes, are now imported.

In the New York Market

A Description of Seasonable and Staple Novelties That Have Lately Made Their Appearance and Where to Get Them

This department is designed to give a brief account of some of the latest things that make their appearance in the pottery, glass, lamp and art metal markets, and where they may be obtained. For the busy buyer and retailer this information is especially worthy of perusal as one suggestion from the entire list may open a source of profitable business to him. New designs in cut glass, new shapes in china and pottery, perfections and improvements in standard goods, interesting treatments in brass ware, and the latest styles in lamps, will be featured as far as practical, and those wares that are running popular in certain parts of the country will be given mention. If any of our readers want to know further about any style of goods described in these columns we will be glad to advise them to the best of our ability.

WITH the rush of the import season over and the various American representatives sailing for Europe to confer with the manufacturers regarding future lines, new ideas in imported ware are extremely scarce in the market. The domestic manufactures are, generally speaking, busy getting out new designs, but as yet have not shown samples in the local salesrooms. Some new pieces in glassware are to be seen, but it requires a fine combing of the district to bring them forth. June trade brought out many new pieces in cut glass, but as a whole business has settled down to the usual quiet summer trade.

* * *

At the showrooms of the Fostoria Glass Company, John Nixon is showing a line of flower vases recently received from the factory at Moundsville, W. Va., consisting of twelve different patterns in deep plate etched and light cut designs. The vases run a wide variety of sizes.

* * *

Frederick Skelton has on display an iced tea set consisting of fourteen inch jug and handled tumblers from the Beaver Valley Glass Company that is exceptionally good. The set is deep plate etched and carries a quaint Japanese design of a serving girl carrying a tea tray. The same design is carried out on the tumblers which correspond in every way with the jug. The jug has a cut top and handle and is of the footed variety, although the foot has practically no neck. The workmanship on the etching is one of the strongest features of the set.

* * *

Marbles and statuary are generally bought by the buyer of cut glass, but as a rule are not displayed by many of the cut glass representatives in the district. A line of Carrara marble busts, now being shown in the showrooms of F. W. Reichenbacher, has made a strong impression upon all who have seen it. The busts of Wagner, Shakespeare, Beethoven, Lincoln, as well as those of children, displayed there are remarkably well executed, and to the lay eye are indiscernible from carved marble works. The statues are offered at remarkable prices, the inexpensiveness of which is accounted for by the fact that the ware is manufactured by a special process from marble dust. The figures are molded and then trimmed off with fine chisels giving them the appearance of the cut stone.

* * *

The Smith, Phillips Pottery Company have notified H. Benedikt, their New York representative, that they will shortly send him their six new dinnerware patterns all original in shape and design.

* * *

Hand painted fish and game sets of Limoges china have been a strong seller with Blakeman & Henderson this season. Their line includes all the popular native American game fish and birds, splendidly executed in natural colors and a heavy gold edge. Each set consists of a large octagonal shaped Colonial platter and twelve seven-inch plates to match, and also a sauce boat. The naturalness of the game and fish is a characteristic feature of the goods as heretofore foreign decorators have painted some very weird American birds and fishes.

* * *

F. W. Reichenbacher is showing a line of decorated blue earthenware that is extremely novel and worthy of inspection. The ware is made in a general line of pottery such as tea sets, jugs, and small dishes. The decorations are in white enamel and consist mainly of floral designs. A gold rim is gilded on all pieces.

* * *

Over thirty new numbers will be added to the already comprehensive line of rich cut-glass of Kiefer Bros., Flatiron Bldg., New York, in the near future to further augment their display. Rich floral and chair bot-

tom combination cuttings are shown in any number of patterns both on an extensive line of jugs and flower vases. Their "Almat" and "Alvetta" designs have been particularly popular with the trade and are beautiful specimens of the glass cutters' art. The arrangement of the chair bottom cutting, top and bottom, with the floral design centres, has been a characteristic feature of the Kiefer line. Besides their large assortment of vases and jugs. Their local display consists of a number of electroliers and portables, a large table of novelties and another of such staples as bowls, trays, sauce boats, celeries and sugar and cream sets. The new salesroom is most conveniently located and as the Kiefer product, heretofore sold through jobbers, will be marketed almost exclusively from this office, buyers, in the market should not fail to inspect their offerings. Another new departure with this young and growing concern is the acquisition of a traveling salesforce, one salesman starting this month on his initial trip through the south and middle west showing the Kiefer lines.

PILABRASGO [GLASSWARE CATALOGUES READY

THE new gas and electric lighting glassware catalogues of the Pittsburgh Lamp, Brass and Glass Company are now being sent to the trade and show both their "Delica white" and cased green shades in a wide variety of patterns. "Delica white" is a pure white glass and is remarkable for its illuminating efficiency. Where semi-indirect lighting systems are used this ware will be found of exceptional merit, it radiates a great volume of light and eliminates all glare. The catalogue is beautifully illustrated with half-tone engravings showing the popular "Leaf Line" of Pilabrasgo products, in both color and black and white. The line of cased green shades is shown in color and forty-one patterns and sizes are illustrated. The Pilabrasgo line of cased green ware is an exceptional one, scientifically perfect, and is manufactured for use in offices, banks and the home, there being a shade for every purpose. Dealers not receiving a catalogue should write the nearest branch office for same.

DAKOTAN FINDS ODD INDIAN POTTERY

While exploring a cave in an old North Dakota Indian burial ground, John Neuens, of Medora, unearthed an odd earthenware pot, vase shaped, and standing twelve inches in height. The bottom was rounded, egg shape, and the top edge carefully scalloped.

It was of gray-colored clay, burned hard and had been shaped by a skilled maker, for the lines are graceful, and the walls were evenly thin over the whole piece. On the surface marks of the maker's fingers may be seen and felt, where he skilfully drew the plastic material into form.

Among the Glass Houses

A Column of Short Notes of Business Affairs in the Different Factories.

SALT LAKE CITY, UTAH.—Important silicia deposits found in Sanpete county, this state, were the basis for a report by Prof. F. J. Pack, of the University of Utah, submitted to the Utah Glass Company last month. Professor Pack in his report says that the materials in the region make the manufacture of glass practical without the importation of any of the ingredients necessary. The deposits under consideration form a series of low "hog-back" hills lying immediately north of Moroni. The deposits are of two kinds and the formations are such that the eastern slopes are exposed and easily accessible. The first deposit is estimated by the geologist to contain sufficient material to supply a factory with a daily capacity of thirty tons for more than one hundred years and the second a similar plant for a much longer period.

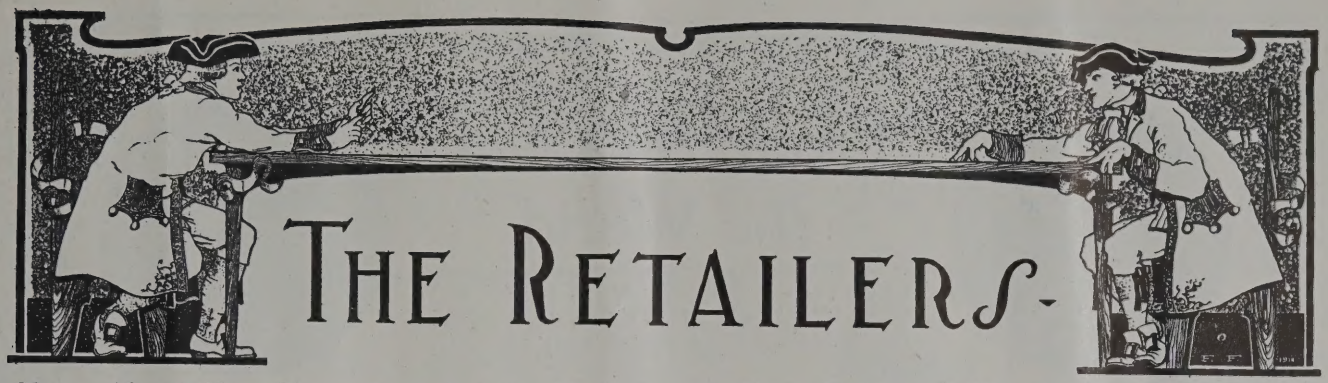
Prompton, Pa.—The Penn Cut Glass Company was recently organized here by C. C. Lozier and John Core, of Aldenville, Pa., and J. C. Perry, of Moosic, Pa. The new company has a capital of $15,000 and besides manufacturing cut glass, will also manufacture some of the tools used by the trade.

Tiffin, Ohio.—The National Cut Glass Company has been incorporated in this city by Louis Keller, Charles L. Keller and William H. Keller, with a capital stock of $10,000.

Wheeling, Va.—The Camp Glass Company, of Huntington, W. Va., has been incorporated by the state to manufacture and market all kinds of glassware with an authorized capital of $45,000. The incorporators are: T. W. Camp, of Smithport, Pa.; John G. Todd, of Mt. Vernon, Ohio; H. A. Zeller, B. C. McComas and George T. McComas, of Huntington.

SOUTH TO HAVE NEW POTTERY

THE next plant E. L. Turner, president of the Anniston, Ala., Chamber of Commerce, hopes to locate in Anniston is a china factory, which, he says, he has found can be operated here to great profit. "A tremendous amount of this product is used in the South," said Mr. Turner, "and I find that a plant in Anniston could undersell the Northern cities because of smaller freight rates. I am also informed by experts that general conditions here are well adapted to such a business."



Notes About New Firms Entering the Pottery and Glass Field and Changes in Old Concerns

THE Folwell Crockery Company, operating stores in Davenport, Ia., and Racine, Wis., have purchased the stock and good will of The Dresden Store, Iowa City, Ia., and will continue the business as a branch store of the Folwell Company. The Dresden store was established in Iowa City over thirty years ago by Willard J. Welch, and has steadily grown from a small store twenty by fifty feet to one of large proportions. John Jones, who has been in active charge of the Iowa City business for a number of years, will continue in charge. The stock was valued at approximately $20,000. J. H. Folwell is the president of the Folwell Company and A. E. Harms, secretary.

* * *

A new $25,000 concern was recently incorporated in Florida to engage in a general wholesale and retail business in china, glass, woodenware, crockery and furniture, and also a storing and general shipping business. The company known as the Delcher Brothers Storage Company, is composed of George Delcher, president; E. A. Delcher, vice-president, and W. W. Delcher, secretary and treasurer. The liabilities of the concern are limited to $50,000.

* * *

The actual consolidation of the Rothenberg Company and the Fourteenth Street Store, New York, was consummated late in May, when the entire stock of the Rothenberg Store was transferred to the Fourteenth Street Store building, all departments holding an immense sale on Monday, June 2.

* * *

The George Innes Dry Goods Company, Wichita, Kansas, has been reorganized, with a capital of $250,000. The president of the new concern is George Innes, while Walter P. Innes, who for nearly eleven years was actively identified with the concern, has renewed his connection with the house and is now vice-president and treasurer. W. E. Brown is secretary. These, together with C. W. Brown and Earle W. Evans, make up the board of directors. The change in the company has been brought about by the purchase of the interests of W. J. Weisner, who was vice-president and treasurer; of W. J. Blodgett, secretary, and of J. L. Givens, superintendent. The latter remain with the firm in their respective positions, Mr. Weiser as buyer; Mr. Blodgett, credit man, and Mr. Givens as superintendent. The store was acquired by Walter P. Innes, George Innes and W. J. Weisner about fifteen years ago, when they bought the McNamara store and formed the present company.

* * *

Plans were completed last week for a twelve-story addition to the already immense department store of B. Altman & Co., Fifth avenue, New York, which will make this store one of the largest of its kind in the country. When completed the entire block bounded by Fifth avenue, Thirty-fourth and Thirty-fifth streets and Madison, will be occupied and will represent an investment of approximately $12,000,000.

* * *

A bronze memorial tablet to Mr. and Mrs. Isidor Straus, who perished on the Titanic, was unveiled Sunday, June 8, in the auditorium of the R. H. Macy & Co. store, New York. The tablet was the gift of the five thousand employes of the company, nearly all of whom attended the unveiling. Below the portraits of the store owner and philanthropist and his wife, shown in bas-belief, is the inscription: "Their lives were beautiful and their deaths glorious. This tablet is the voluntary token of sorrowing employes."

PLANT OF J. C. WIARDA & CO. NOW COVERS THIRTY-SEVEN ACRES

WITH the completion of a new building six stories in height and a block long, the ground space covered by the immense chemical plant of John C. Wiarda & Co., 280 Green street, Brooklyn, N. Y., was increased to thirty-seven acres. The factories are equipped with the most modern machinery and appliances for the manufacture of chemicals for the pottery and glass trade such as hydrofluoric acid, borax and boracic acid, calcined blue vitriol, iron chromate, manganese, zinc oxide, chrome oxide and arsenic. Further information regarding the products of the plant will be gladly furnished by the company.

From All Over the World

LITTLE NOTES OF INTEREST TO THE TRADE PICKED UP FROM DIFFERENT PARTS OF THE GLOBE

THE manufacture of the delicate glass articles used universally for the ornamentation of Christmas trees and for other festive occasions has been frequently reviewed in the daily consular trade reports of the Department of Commerce and Labor and is always interesting reading. The home of the glassblower making this product is located principally in the Thuringian forest district of Germany; Lauscha, being about the largest centre. While much of the work is done in small factories, almost every family does the work in their own home in some form or another, sometimes being assisted by a few outside assistants. Small glass tubes are secured from the nearby glass factories and these are inserted in a gas flame and blown to the required shapes. They are then silvered on the inside and are finally passed to the women members of the family for decoration. The extremely frail nature of the ware makes it especially hard to handle, and consequently the workers have acquired a deftness of hand that is a characteristic feature of their work. The ware is packed in cotton-lined cardboard boxes for the export trade.

* * *

Spain, which has always imported large quanties of glass and glassware, imported into Malaga alone, $450,172 worth in 1911, as against $359,858 worth during 1910.

* * *

The United States continues a good customer of the British Isles, consular reports showing that during the year 1911 we imported $166,568 worth of china, earthenware and glass through the port of London alone. This was exceeded, however, in 1912, when the amount exported to this country was $229,026.

* * *

While the exports of glassware decreased slightly during 1912, the value of copper, bronze, etc., manufactures invoiced through the Munich consulate for shipment to the United States showed a decided increase. In 1911 glass to the value of $36,616 was exported, in 1912 this decreased by $872, to $35,744. Manufacturers of copper and bronze increased by $8,837, being valued at $15,405 in 1911 and $24,242 in 1912.

* * *

Netherlands exported earthenware, etc., during 1912 to the weight of 226,717 short tons and the import figures for the same period show that they also bought 433,178 short tons. They were also heavier importers of glass and glassware than they exported, the figures in short tons being, imports, 118,849; exports, 101,937.

* * *

Consulate reports show that the exports to the United States, of Italian bronzes, brasses, majolica and terra cottas invoiced at the Bologna agency increased during the year of 1911, while the exports of marbles and porcelain materially decreased. The value of the former amounted to $26,944 in 1910 and $39,012 in 1911, an increase of $12,068. Marble exports valued at $162,080 in 1910 decreased to $138,711 in 1911, and porcelain exports dropped from $11,708 to $8,057 during a similar period.

* * *

Australia depends upon the world for her earthenware, chinaware, glass and glassware supplies and the imports are usually heavy. During the years of 1911 and 1912 the value of earthenware and china imported amounted to $4,287,406, of which $2,164,449 worth was brought into the country during 1911. During a like period there was $5,401,976 worth of glass and glassware imported, 1912 being the heaviest year with goods to the value of $3,902,992.

* * *

The United States did not figure very largely in the commerce of the British Guianas during the fiscal years ending March 31, 1911-12, the following figures showing the proportion of merchandise coming from this country: Lamps and lanterns, $10,051 in 1909-10 and $9,345 in 1911-12, of which $11,216 worth was from this country. Earthenware, $38,149; $1,258 worth being imported from the United States. Glass manufactures amounted to $50,273 and of this $4,562 worth came from United States factories.

Lamps, Lighting Fixtures, Shades and Art Metal

PILABRASGO products have continued to keep pace with the times in every way, and to-day the New York salesrooms of the Pittsburgh Lamp, Brass & Glass Co., are resplendent with their new and up-to-the-minute lines of illuminating glassware, portables and ceiling fixtures. The first floor of the local sample display is given over to a line of portable lamps, for gas, oil or electricity; ceiling fixtures, hall lanterns, showers, and smaller illuminating glassware, while the entire second floor is devoted to a rare display of hanging and portable oil lamps, as well as a decorated vase line and their jobbing line.

Their "Combination" portable line is exceptionally fine with its beautifully decorated shades and glass vase bases. A feature of the electric portables is the illumination of the vase. All shapes and decorations can be had for oil, gas or electricity. Of the many pleasing designs shown those that appeal strongest are a wisaria decoration, a handsomely colored and designed lilac pattern, and the ever pleasing pansy. While the foregoing were particularly noticable still it would be impossible to describe in detail each decoration, so well balanced is the line. The decorations which appear on both the shade and base are principally floral, although some rustic designs are also shown.

The line of hall lanterns is also worthy of mention and consist of a single large drop light of either pure white, red, verde or light brown tinted glass suspended on a heavy brass chain, the latter also in a variety of finishes. Twelve styles of decoration are shown on a line of chandelier or side wall shades, one in a small delicate blue floral decoration is particularly suited for milady's boudoir fixtures.

One of the new semi-indirect dishes of The Jefferson Glass Company

Pierced brass portable made by Warshavsky & Cohen

The line of Pilabrasgo oil lamps has greatly increased and contains many hanging lamps that while artistic are moderately priced. The fitting up of a Colonial room in the country home can be carried out to the fullest extent by using one of these charming crystal shades with its heavily spangled edge of crystal pendants. Mission dining room hanging lamps and portables are shown for bungalow use, in fact every phase of the oil lamp trade has been thoughtfully and artistically attended to. Dealers can choose from this strong line of beautiful lighting wares stock that will sell, a feature of the variety shown being that all classes of trade from the most exclusive down, can be catered to from the Pittsburgh company's collection for fall.

* * *

A new line of white glassware greatly resembling carved marble, very light in weight and highly decorative, has been brought out by Gillinder & Sons, Inc., Philadelphia. They have named the new product the Persian. The glass is made of sufficient density to eliminate the glare of all present light sources, and when made up in the form of bowls or dishes is very effective for semi-indirect lighting. The designs in the line are after the Persian motive and stand out particularly strong when illuminated. Samples of the ware can now be seen at the various show rooms.

It is more important that the salesman be well dressed than that the customer be so. It is the customer's money, not his clothes, that count.

News from the Potteries

BALTIMORE, MD.—For the fourth time since 1910 the large pottery plant of the Edwin Bennett Pottery Company, in this city, was visited by fire. The latest, on May 25, occasioned a loss of about $50,000. The company, of which Edwin Bennett is president, and Henry Brunt, vice-president and general manager, suffered damage estimated at $100,000 in 1910 when the entire plant was destroyed. However, this time the flames were confined to the fire and kiln rooms, warehouse, and shipping departments with a smaller office damage. Henry Brunt, the general manager, stated that the loss would probably be considerably smaller than $50,000, as much of the stock thought lost had been saved. At the time of the fire ware valued at $30,000 was ready for shipment. There was also about $20,000 worth of raw material on hand and machinery valued at $25,000. The loss was covered by insurance. Officials have announced their intention of rebuilding the plant at once. The company manufactures a line of semi-porcelain, C. C. ware, and a line of jardinieres, pedestals, flower pots, umbrella stands, etc., and was founded by Edwin F. Bennett, one of the pioneer potters in this country.

* * *

Clarksburg, Md.—Representatives of an Ohio pottery company spent much time in this city recently upon the invitation of H. V. D. King, secretary of the Clarksburg Board of Trade, with a view to locating a plant here. They were shown numerous sites, investigated cheap fuel facilities, transportation and the like with the directors of the board and upon leaving the prospects for the early location of a pottery plant employing one hundred and eighty men were brighter than ever.

* * *

East Liverpool, O.—The official investigation by the U. S. Government of the pottery industry has now been under way here for some time and is progressing rapidly under the direction of Frank J. Sheridan, of the Department of Commerce. The books of the manufacturers have been opened to the investigators voluntarily who are said to have paid considerable attention to the question of wages. However, it is the purpose of the authorities to investigate every phase of the industry from conditions surrounding the workers, to the exact profit on each piece of ware manufactured. With the manufacturers extending every help to the experts the probe will be thorough and their report greatly hastened.

Asheville, N. C.—W. B. Stephens, of Clinton, Iowa, has purchased a large tract of land near here and proposes to erect a small pottery plant for the manufacture of a line of art ware.

* * *

Sacramento, Cal.—The Michigan Bar Clay Company has filed articles of incorporation and proposes to engage in business in this city. The company will deal in goods and merchandise, wholesale and retail, dig, mine, sell and ship potters' clay of every description and import and export wares and merchandise. They are capitalized at $20,000, of which $10,000 has been subscribed. The directors are: Arthur E. Miller, George H. Cutter and George M. Ford, all of Sacramento.

* * *

Cambridge, Mass.—The S. H. Hews Company suffered a loss of many thousands of dollars when their warehouse, at North Cambridge, was destroyed by fire last month. The fire resulted from a locomotive spark falling into a partly packed freight car on a siding near the warehouse. The entire contents of the warehouse consisting of a general line of jardinieres, umbrella stands, pedestals, etc., were dstroyed.

* * *

Cumberland, Md.—The plant of the Potomac Valley Pottery Company at this place, which was idle for a considerable time, has again resumed operations under the management of Charles Housenfleck, formerly of Tiffin, Ohio. A number of Ohio potters are employed at the plant.

* * *

East Liverpool, Ohio.—The plant of the Goodwin Pottery Company which has been idle for some time past, has been offered for sale. It is understood in pottery circles that a deal will be consummated in the near future. The firm liquidated about a year ago and the bulk of the machinery has been disposed of since then.

* * *

East Liverpool, O.—The big demand for pottery workers to man the two immense plants now under erection in Newell, West Virginia, is being extensively advertised in the daily papers in the pottery centres. At least one thousand men are needed to operate the plants which are expected to open in the fall. One of the plants is being built for the Homer Laughlin China Co., and the other for the Edwin M. Knowles China Co., two of the leading firms in the Ohio district.

The new plants will be models of completeness, conveniences for the welfare of the help and sanitary conditions being equaled nowhere in the industry.

* * *

New Castle, Pa.—J. H. Whitaker has completed the formation of the Keystone China Co., at Beaver, Pa., and a charter has been granted the company, showing its capital stock to be $40,000, which was recently increased from $20,000. It is reported that the company will manufacture vitreous hotel china upon a large scale.

* * *

East Liverpool, O.—The former plant of the Sevres China Co. in this city, and more recently operated under the name of the Warner-Keffer China Co. has been sold for storage house purposes, and two kilns in the plant have been leased for a long term of years by the D. E. McNicol Pottery Co., wherein yellow or Rockingham ware will be made. This company is operating a two-kiln yellow ware plant in East Liverpool, but because of the increased demand for this class of goods a greater producing capacity is required. The firm could not acquire additional property near its plant, realty holders demanding an inflated value. Hence the action of the company leasing the kilns.

* * *

East Liverpool, O.—Edward J. Smith, president of the Standard Pottery Co., operating two plants at East Liverpool, has sold his interest in the company to Patrick McNicol and Con Cronin, fellow partners. Since the organization of the company, Smith, McNicol and Cronin have been the principal stockholders and the entire management of the plant has been under the direction of the three. Within the past few years they added the old Burford pottery, now known as Standard Pottery No. 1 to their possessions. McNicol and Cronin each controlled two-fifths of the stock of the company, while Smith owned the remaining one-fifth. Each assumes one-half of the third man's stock, thus making them equal owners of the company.

OLD PORCELAIN BRINGS REMARKABLE PRICES

ONE of the features of the recent sale of art objects and porcelain held at Christie's, London, was the remarkably high prices paid for some of the old European porcelain. The collections formerly belonged to the Duke of Marlborough, Lord Lucas and Dingwall, and others. The highest price of the sale was paid for an old Worcester dessert service, which brought $7,315. It was decorated with painted exotic birds and groups and sprays of flowers in variously shaped panels on a dark blue scale-pattern ground richly gilt with trelliswork, flowers and foliage. The service consists of sixty-five pieces in nineteen lots.

There was keen bidding for a square vase, with a beaker neck, also belonging to Lord Lucas. The four sides are painted with a landscape, with birds and ruins on the banks of a river, a Chinese lady carrying an umbrella with a child at her side, birds on the branches of a tree, a bouquet of flowers tied by pink ribands. The neck is painted with children, flying birds and flowers, and with narrow gros-bleu borders gilt with scrolls. This vase was sold for $1,205.

Another lot from Lord Lucas' collection brought $4,725. It consisted of a pair of vases and covers of quatrefoil shape, with a dark blue ground, the four large panels around the sides finely painted with figures of children, after Watteau, and birds in landscapes, the borders modeled with scrolls in low relief and gilt. The necks and covers are pierced with trelliswork entwined with ribands of dark blue and gold. The tops of the covers are encrusted with flowers.

A pair of bottles and stoppers, with a turquoise ground, modeled with white, and gold drapery festoons in relief and with spirally fluted necks, brought $1,310.

The contributions of the Duke of Marlborough to the sale consisted of only two lots. One, a Chinese octagonal vase and cover, enameled with designs of ladies, flowering plants, flowers, vases and other objects in famille verte, a piece of the Kang-He period, brought $1,020.

The other lot consisted of a pair of Kan-He powdered-blue Mandarin jars and covers, painted in blue, showing imperial audiences in mirror-shaped panels around the centre and on the covers, and with flowers, vases, and utensils in lambrequin panels around the shoulders. This lot was sold for $4,460. One of the pair of vases had been broken and repaired. Otherwise the price would no doubt have been far greater.

PATIENTS TO LEARN ART OF INDIAN POTTER

PATIENTS at the Valmora Industrial Sanitarium, Watrous, New Mexico, maintained by a number of Chicago business houses, among them Carson, Pirie & Scott, Marshall Field & Co., and Sprague, Warner & Co., for the purpose of treating free of charge their employees who become ill with tuberculosis, will soon be taught the fine points in the art of molding, decoration and burning of pottery as practiced by the Indian natives in that neighborhood. At the annual meeting of the stockholders recently the superintendent of the sanitarium exhibited some excellent examples of pottery made by the patients and announced the plan for teaching the art. Twelve thousand dollars was voted for the erection of new buildings to enlarge the hospital, which has cared for two hundred and ten patients in the past three years. Out of sixty-three received in 1912, only fifteen remain ill.

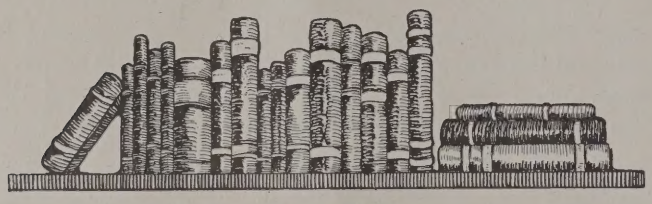
Dealers everywhere read POTTERY AND GLASS.

The Potteries of France

(Continued from page 15)

had a royal or aristocratic patron, but, in time, all of them gave place in rank to the Sèvres plant, which was destined to become the royal favorite, and to receive special privileges. After the Sèvres manufactory was well established, the history of French pottery became confused with the history of French porcelains. Naturally all the works producing the coarser articles attempted to evade the court edicts and make the finer, more popular porcelains. As time passed, and the making of porcelains became a perfected art, the distinction between the two industries was more marked.

Now-a-days, no such confustion exists, for the reason that few of the potteries attempt to make the more finely glazed articles of the late pottery epochs, except frankly as reproductions; and the old pottery plants, notably those in such well-known localities as Limoges, find the porcelain of our day more profitable than the pottery. It is not likely that most people will ever wish to go back to pottery table services, after having known the more enduring quality of porcelain. So that there is room to-day in France for the two industries; the baser, by a curious turn of fortune now contributing to the field of art, and the finer supplying an every-day demand.



RECENT PUBLICATIONS

"HOW to Analyze Clay" by Holdem M. Ashby, is one of the most comprehensive and practical books on the subject published and is of exceptional value to the beginner. It tells the clayworker in every-day English just how to make a clay analysis that will be moderately accurate, in fact, sufficiently accurate for all the practical purposes of every-day work. The book has six chapters, containing many formulas and illustrations, and should be on the book shelf of everyone interested in clay, as it enables a scientific analysis of the clay which will, perhaps, disclose the source of some of your troubles. The price of the book, bound in cloth, is $1.00 postpaid, and may be obtained from the publishers of Pottery & Glass.

* * *

A new English dinnerware sterling list figured on the list adopted by the "Staffordshire Potteries Manufacturers' Association," December, 1912, and superseding the official Gross List of 1872 has been compiled by E. F. B. Bedley, and is now ready for distribution. The list has been computed with great care, ranging in rates from $3.00 to $14.00 per pound and will no doubt be of great use to dealers handling English dinnerware invoices. Mr. Bodley has had many years experience in the trade and in compiling the list has greatly lessened the chance for errors in the use of it by computing all prices in dozens of twelve. The list can be had in cloth or leather cover from the publishers of Pottery and Glass. Special prices are quoted on the book according to quantity.

POTTERY MANUFACTURE IN NORTHERN NIGERIA

THE pagan tribes of Nigeria, mainly of pure negro stock, are among the most advanced of any in the Western Sudan. In many respects the pagan negroes of the Niger-Benue district excel their Mohammedan neighbors, as in the construction of their huts and in agricultural pursuits; while its industrial arts have also reached a higher stage of development. This is a phenomenon worth noting, since Islam is credited with the power of always elevating the pagan people brought under its sway. The fact that the natives of Northern Nigeria possess technical and artistic ability of no mean order is shown in an article by Dr. Scott Macfie on "The Pottery Industry of Ilorin," in the *Bulletin of the Imperial Institute.*

Two main varieties of pottery are made at Ilorin: "red"—the commonest kind—and "black," as distinguished by Dr. Macfie. The industry is conducted exclusively by women, who are invariably Yoruba, living in the northwest district of the town. The processes are secret, and handed down from parent to child; and the makers of red pottery and the makers of black pottery are each ignorant of the processes employed by the other. There is also a third variety of pottery, occasionally met with in Ilorin, which Dr. Macfie refers to as "painted." This comprises ornamental vessels, often of elaborate designs, decorated with the figures of birds or animals, and painted in gaudy colors, which are the work of a single potter, a Hausa man. The red and black vessels are also decorated, but in the simplest manner. The materials used are in both cases practically the same, and the difference in color is due mainly to variation in the method of firing.

Native pottery is preferred locally to European substitutes, being cheaper and better adapted to their special uses, such as water-pots at the wells, small horse-shoe grates for cooking, and moulds for *agidi* (a native food). All the larger vessels—such as the great jars in which water is stored, pots for brewing native beer and melting shea butter—are of local manufacture, as well as the domestic utensils in common use.

The chief centre of the "painted" pottery appears to be at Kura, near Kano. The examples manufactured by the Hausa potter at Ilorin included a highly

ornamental native lamp, which, Dr. Macfie points out, offers an interesting parallel to some Greek vases identified by Professor Bosanquet and others as *kernoi.* The Greek *kernos* was "a clay vessel, to which were attached a number of small cups containing various grains and liquids offered as first-fruits of the harvest, especially in the Eleusinian worship."

OPPORTUNITY TO MAKE FOREIGN CONNECTIONS

THE consular trade reports during the past month have contained some excellent opportunities for American manufacturers to make foreign connections in fields that have heretofore not been worked. Many do not care to work up an export business, but the enterprising manufacturer will invariably investigate every offering. The Bureau of Foreign and Domestic Commerce, Washington, D. C., will forward further information regarding the following opportunities upon request:

No. 10999. Cut glass, silver mesh bags, etc.—An agent for silverware and electroplated goods in the United Kingdom is desirous of obtaining a suitable agency for salable American goods, preferably those allied to his own business, but he is prepared to consider any line likely to have a good sale. He has expressed himself to an American consul as being particularly interested in cut glass, if it could be offered on terms to compete with German cut glass. He has also indicated a desire to obtain an agency for silver mesh bags. He is prepared to furnish all necessary references. The inquirer is said to be a live up-to-date salesman.

No. 11035. Glass domes.—An American consul reports that household articles of pressed glass are in good demand in his district and while a considerable trade is done in American glassware, dealers state that a much larger business could be developed. Dining-room domes of bent-glass panels for gas and electricity have not been introduced yet, and it is thought by the trade that these and similar articles would find a ready market. Catalogues and descriptive matter addressed to the consulate in question will be distributed among firms interested.

HOW THE SEGER CONE CONTROLS BURNING

THE Seger cones, which have become so important a part of the ceramic industry, were originated by Dr. H. A. Seger. Prof. A. V. Bleininger, a ceramic chemist, in speaking of the cones, is credited with saying in one of the technological papers of the U. S. Bureau of Standards: "The Seger cones are small tetrahedra molded from various mixtures of gaolin, feldspar, calcium carbonate, quartz and ferric oxide, designed to soften at regularly increasing temperature intervals. The melting point, so called, of these cones is accepted to be that temperature at which the apex of the cones touches the fire-clay tile upon which they are placed. These pyroscopes are largely used in the ceramic industries and offer a valuable means of controlling burning operations, since, in fact, they measure heat effect rather than temperature, which includes the factor of time.

"The cones have never been claimed by their originator, Dr. H. A. Seger, to measure temperatures; in fact, he strenuously opposed any such application of his device. As a matter of fact, the cones indicate temperatures with a fair degree of accuracy, considering their nature, under the same conditions of firing, though it is well understood that upon longer heating the softening point indicated is lower than upon quick heating."

"Seger cones are generally used in testing fire clays or refractory products for heat resistance. The common practice is to place the specimen to be tested into a furnace together with a number of standard cones, the temperature being carried to the collapsing point of the sample.

OBITUARY

JOHN T. CARTWRIGHT.

John C. Cartwright, president of the Cartwright Brothers Pottery Company and one of the largest pottery manufacturers in the trade, died in his home near East Liverpool, Ohio, on May 9. Mr. Cartwright was forty-eight years old, and the secretary, treasurer and chairman of the membership committee of the United States Potters' Association; an official of the Potters' Mining and Milling Company; stockholder in the Potters' National Bank; charter member of the Phoenix Club, and a Mason. He was a son of the late William Cartwright and was engaged in the pottery manufacturing business all of his life. He leaves two brothers, Ambrose and Harry Cartwright, of East Liverpool, O., and two sisters.

Statement of the Ownership, Management, etc., of POTTERY AND GLASS, published monthly at New York, N. Y., required by the Act of August 24, 1912.

Editor, T. A. Cawthra.....395 Fourth Ave., New York, N. Y.
Managing Editor, T. A. Cawthra,
395 Fourth Ave., New York, N. Y.
Business Manager, E. J. Huott,
395 Fourth Ave., New York, N. Y.
Publisher, Huott Publishing Company,
395 Fourth Ave., New York, N. Y.

Owners: (If a corporation, give names and addresses of stockholders holding 1 *per cent. or more of total amount of stock.)*

T. A. Cawthra, E. J. Huott, F. F. Lyons, all of 395 Fourth Ave., New York, N. Y.

Known bondholders, mortgagees, and other security holders, holding 1 *per cent. or more of total amount of bonds, mortgages, or other securities.* None.

(Signed) T. A. CAWTHRA.

Sworn to and subscribed before me this 17th day of March, 1913. John S. Potter, Notary Public.
[SEAL] (My commission expires March 30, 1914.)

DIRECTORY OF PRINCIPAL ORGANIZATIONS ALLIED WITH THE POTTERY AND GLASS TRADE

AMERICAN ASSOCIATION OF FLINT AND LIME GLASS MANUFACTURERS

President, Thomas Evans, Pittsburgh, Pa.
Vice-President, Marshall W. Gleason, Brooklyn, N. Y.
Vice-President, A. J. Smith, Pittsburgh, Pa.
Treasurer, E. P. Ebberts, Pittsburgh, Pa.

NATIONAL ASSOCIATION OF MANUFACTURERS OF PRESSED AND BLOWN GLASSWARE

President, E. J. Barry, Toledo, O.
Vice-President, M. W. Gleason, Brooklyn, N. Y.
Treasurer, J. D. Wilson, Tarentum, Pa.
Secretary, John Kunzler, Pittsburgh, Pa.

UNITED STATES POTTERS' ASSOCIATION

President, H. D. Wintringer, Steubenville, O.
First Vice-President, William Burgess, Trenton, N. J.
Sec'y and Treas., John T. Cartwright, E. Liverpool, O.

AMERICAN CERAMIC SOCIETY

President, Ellis Lovejoy, E. M., Columbus, O.
Vice-President, Adolph Hottinger, Chicago, Ill.
Secretary, Edward Orton, Jr., Columbus, O.
Treasurer, Hereford Hope, Beaver Falls, Pa.

CROCKERY BOARD OF TRADE.

President, John J. Miller.
First Vice-President, L. S. Hinman.
Second Vice-resident, George B. Jones.
Treasurer, Chas. A. Holbrook.
Secretary, L. S. Owen, 149 Church St., New York.

NATIONAL ASSOCIATION OF CUT GLASS MANUFACTURERS.

President, H. D. Carey, Jermyn, Pa.
Vice-President, J. E. Marsden, Egg Harbor, N. J.
Secretary, Arthur L. Blackmer, New Bedford, Mass.
Treasurer, T. B. Strittmatter, Philadelphia, Pa.

TRADE UNION ORGANIZATION

NATIONAL BROTHERHOOD OF OPERATIVE POTTERS.

President, Edward Menge, E. Liverpool, O.
First Vice-President, F. H. Hutchins, Trenton, N. J.
Second Vice-President, Samuel E. Burgess, East Liverpool, O.
Third Vice-President, Samuel Burford, Tiffin, O.
Secretary-Treasurer, John T. Wood, E. Liverpool, O.

AMERICA FLINT GLASS WORKERS' UNION.

President-Treasurer, Thos. W. Rowe.
Vice-President, Wm. J. Croke, Toledo, O.
Secretary, Wm. P. Clarke, Ohio Bldg., Toledo, O.
Assistant Secretary, D. J. McGrail, Toledo.

FRATERNAL AND INSURANCE ORGANIZATIONS

POTTERY, BRASS AND GLASS SALESMEN'S ASSOCIATION

President, Wm. W. Magee.
Vice-President, E. F. Anderson.
Secretary, Joseph F. O'Gorman, New York.
Treasurer, George Hamilton, New York.

WESTERN GLASS AND POTTERY ASSOCIATION.

President, W. W. Lang, Cleveland, O.
First Vice-President, H. L. Dixon.
Second Vice-President, W. J. Patterson
Secretary, J. G. Kaufman.
Treasurer, Robert West.

WANTED

Advertisements in this department, five cents a word. Minimum charge one dollar.
Pottery and Glass, 395 Fourth Avenue, New York.

WANTED:—Local representatives for Pottery and Glass. If you are in any way connected with the pottery and glass trade or any business which brings you into contact with buyers, salesmen, stock clerks, designers, manufacturers connected with this field; pottery, glass lamps, art metal and other accessories; you will have many opportunities of calling attention to this publication. Pottery and Glass is just what they all want. You will find that you can easily add a substantial amount to your income by congenial work that will not interfere with your present duties. For particulars, address Pottery and Glass, 395 Fourth Avenue, New York.

DECORATOR WANTED on china and glass, steady position, good pay. Boyajian Brothers, 3a Maiden Lane, New York City.

LAMP SALESMAN—Experienced man for high class line of lamps and shades. Must know best class trade. Give full particulars. Address, "B. K.," care of Pottery and Glass.

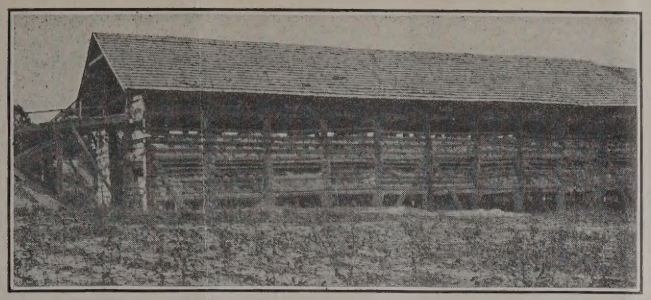
FOR SALE. Large tract of sand land. Finest proposition in the world. Can be loaded by gravity. Address T. J. NERTNEY, Ottawa, Illinois.

Manufacturer of Potters' Dressing Irons, also Sagger Clay Cutters, Sagger Dressers, Sagger Punches, Sagger Mauls and Packers' Paddles.

I. R. HARVEY, Beaver Falls, Pa.
The Only Exclusve Manufacturer of Potters' Tools.

ADVERTISERS' DIRECTORY

Baum, Chas. 31
Brush-McCoy Pottery Co. 5
Bush Glass Co. 4
Cawthra & Co., T. A. 36
Central Glass Works 2
Duncan & Miller Glass Co. 2
Drakenfeld & Co., B. F. 34
Empire Cut Glass Co. 5
Graham & Zenger 5
Haviland & Co. 3
Haviland & Abbot 5
Haviland, Theodore & Co. 36
Harshaw, Fuller & Goodwin 35
Hanovia Chemical Co. 35
Hinde & Dauch Paper Co. 33
Harvey, I. R. 30
Huott Publishing Co. 32, 33, 35
Kiefer Bros. 4
Libbey Glass Co. 6
Mitchell Grindstone Works 32
McNicol Pottery Co., D. E. 4
Mason Color & Chemical Co. 34
Oriental Glass Co. 4
Peters & Reed Pottery Co. 4
Pittsburgh Lamp Brass & Glass Co. 31
Penna. Salt Mfg. Co. 33
Paper Makers' Chemical Co. 33
Rawsthorne, Robert 32, 33
Roessler & Hasslacher Chemical Co. 34
Richards, M. V. 31
Southern Railroad 31
State College of Ceramic 32
Taintor Mfg. Co., H. F. 34
Tebbutts 32
Wenger's Ltd. 35
Wiarda & Co., John C. 35



Sedimentary Kaolin Drying Shed—*South Carolina*

Good Pottery Plant Sites

Every raw material used in the manufacture of pottery products is obtainable in the Southeastern States.

The close proximity of these materials to one another and nearness to abundant **cheap coal** deposits and **low priced power,** combined with **ample labor** supply and progressive **home markets,** make this a section offering unusual inducements to pottery manufacturers.

Ample Raw Materials

In the states of Virginia, North Carolina, South Carolina, Georgia, Florida, Alabama, Mississippi, Tennessee and Kentucky there are extensive beds of pottery and porcelain clays and kaolins. In each of these states, many if not all the materials—ball, stoneware, slip and sagger clays, kaolin, feldspar and silica—are found in abundant quantity and are of superior quality.

Fuel, Power and Labor Supply

The average price per ton at the mine for **coal** in five leading Southern states is **$1.14,** with a minimum of less than one dollar in several sections. **Natural gas** in Alabama offers another source of cheap fuel.

Over 700,000 horse power has already been developed from Southern streams and about 3,000,000 is still available for development.

Adequate **labor** is obtainable in all sections of the South at a mutually favorable wage scale

Markets and Transportation

The **home markets** alone would consume the output of a great many local plants. The fine **transportation facilities** to large consuming centers, combined with the low production costs of the South make this section a most advantageous pottery plant location.

Send for the clay booklet on the Southeast and ask for any further information,

M. V. Richards, Land and Industrial Agent

Room 365 **SOUTHERN RY.** **Washington, D. C.**

Every Wedding in your community should ring ***your cash register.*** Nothing more appropriate for Wedding Gifts than Pilabrasgo Portables. They're irresistibly beautiful.

The Pittsburgh Lamp, Brass & Glass Co.

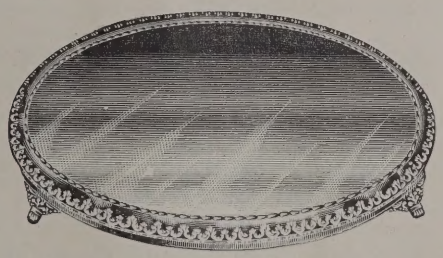
General Offices, PITTSBURGH, PA.

Branch Salesrooms at

Pittsburgh, 200 Century Building
New York, 82 West Broadway
Philadelphia, 731 Arch St.
Boston, 127 Federal St.
Buffalo, 611 Main St.
Detroit, 68 Griswold St.
St. Louis, 614 Laclede Gas Light Bldg.
Baltimore, 122 West Baltimore St.
Cleveland, 203 Caxton Bldg.
Chicago, 110 South Wabash Ave.
San Francisco, 718 Mission St.

Pittsburgh Lamp, Brass & Glass Co. of Canada, Ltd.,
113 Wortley Road, London, Ontario

R. E. Davis, Representative

No.  515

SPECIAL MIRROR PLATEAUX

Over 175,000 of this one style sold during 1912 and I will sell twice this amount during 1913. All department stores that have sold my goods have made large profits from their special sales on this plateaux. Write me for prices before you put on a special sale of mirror plateaux. This plateaux is silver lacquered and warranted for two years. Each plateaux is packed one in a box. We can deliver any quantity in 3 days' time.

We are making a full line of other styles in plateaux.

No. 515 is the Best Seller and the cheapest on the market today
Write for new prices never before quoted

CHARLES BAUM

35 and 37 Frankfort St., New York City

IF YOU CARRY ART FURNITURE PIECES WHICH GO WITH FINE CHINA AND GLASS, YOU SHOULD READ THE DECORATIVE FURNISHER

It will keep you informed concerning cabinets, stands, trays, etc., which are used with decorative china, pottery and glass in the home and will acquaint you with the leading makers of such furniture. Subscription price, $2.00 a year.

T. A. CAWTHRA & CO., Publishers

395 Fourth Avenue :: :: :: :: **New York**

1913

REFERENCE BOOKS

Now ready for distribution

"TEBBUTT'S"

EAST LIVERPOOL - - OHIO

Jas. Mitchell 1810 CENTENNIAL Wilson Mitchel 1910

Mitchell Grindstone Works

605-607-609 N. Front St., Philadelphia

Importer, Mfr., Dealer in M. F. and H. M.

GLASS CUTTERS' STONES

Cragleith, Blue Mitre, etc., Black Diamond Putty, Pumice, Woods, etc. Send for list No. 3C.

Write for Catalog

STATE COLLEGE OF CERAMICS

Alfred University

Alfred, New York

Charles F. Binns, Director

Keeping Up To Date

MANY a man allows himself to be surpassed by others who are endowed with fewer talents because he does not keep abreast of the times in his field. Are you acquainted with everything that happens in the pottery, glass, lamp, and kindred trade fields? Do you want to know more?

Pottery and Glass

the leading monthly magazine devoted to pottery, glass, lamp, art metal, and allied trades will keep you posted on everything that happens in these branches of the trade. It will give you valuable selling schemes, short cuts in business, instructive articles written by men of note, technical matter of the highest kind and the most important news that happens during the month. **Pottery and Glass** is invaluable to the buyer; it should be part of his stock in trade. It will keep him informed of all the latest conceptions in pottery, glass, lamps and art metal that are placed in the market and where to get them. **Pottery and Glass** is most essential to the salesman, giving him valuable information that will fit him for higher things.

Don't Delay—Subscribe Now.

The coupon in the corner is for your convenience.

DURING the past year **Pottery and Glass** has published more store news, more technical matter, more instructive articles, and more illustrations than any other magazine in the field. Plans are now under way for the coming year that will make **Pottery and Glass** even more instructive and valuable than it has been in the past. And the time for you to subscribe for the magazine is now. The very next issue may contain a dozen articles that will be worth many dollars to you—and if your subscription is not in before that issue is published you will miss it, for we cannot supply back numbers. Just as soon as you read this announcement sit down and fill in the accompanying coupon, which is printed here for your personal convenience; then clip it off and send it to us with two dollars—and you will receive **Pottery and Glass** regularly for the next twelve months. Now is the time.

HUOTT PUBLISHING CO., 395 Fourth Ave., N. Y. City.

Gentlemen:
Enclosed find $2.00 for one year's subscription to POTTERY AND GLASS.

Name .....

Street and Number.....

City and State.....

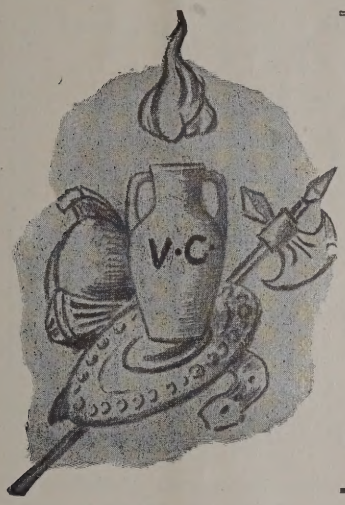
Greenland Kryolith

For Opal and Alabaster Glass and Porcelain Enamel Ware

Penna. Salt Mfg. Co. —SOLE— IMPORTERS

General Offices: Philadelphia.

NEW YORK PITTSBURG CHICAGO ST. LOUIS



JOHN KNIGHT, President
C. K. WILLIAMS, Treasurer
C. H. KNIGHT, Secretary

PAPER MAKERS' CHEMICAL CO.

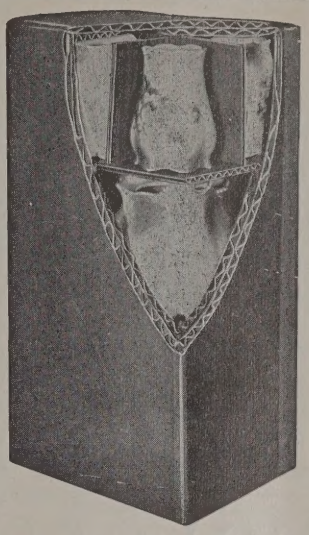
Sole Agents for

V. C. B. and other grades of English China Clays

FROM MINE TO POTTERY

Easton, Pennsylvania

Finest Dorsetshire and Devonshire Ball Clays



LOOK AT THIS PHOTOGRAPH

TAKEN FROM ONE OF OUR CELEBRATED

BREAKAGE PROOF

H & D Corrugated Boxes

For Fine Glassware and Pottery. Can you imagine a better package for its purpose?

We Are Specialists

in the packing of fragile goods. Let us send you our illustrated catalogue, "How to Pack It." It will interest you.

The Hinde & Dauch Paper Co.
Sandusky, Ohio
Canadian Trade Address: Toronto, Canada

BOOKS

Some Practical Books That Will Help You and Your Business

FRENCH POTTERY AND PORCELAIN. By Henri Frantz. A detailed history of the ceramic art in France. Chapters on all the famous manufactories especially those of Faience. Illustrated with sixty plates seven of which are in color. Bound in cloth. Price $2.50. Postage 19 cents extra.

THE KERAMIC GALLERY. By William Chaffers. Contains several hundred illustrations of choice examples of pottery and porcelain from the earliest time up to the nineteenth century. Describes every potter and pottery making the ware. A storehouse of information. Cloth bound. 468 pages. Price $12.50. Expressage extra.

THE POTTERY AND PORCELAIN OF THE UNITED STATES. By Edwin Atlee Barber, A.M., Ph.D. An historical review of American ceramic art from ancient to modern times with a chapter on the pottery of Mexico. The most comprehensive work on the subject. 365 illustrations. Bound in red cloth. Price $5.00. Postage 32 cents extra.

DUTCH POTTERY AND PORCELAIN. By W. Pitcairn Knowles. An invaluable book for the collector. Deals with the porcelain and pottery ware of Holland. Describes in detail the porcelain factories and potteries of The Hague, Arnheim, Amsterdam, etc. Has an appendix giving the names of the Delft Potteries, and the members of the famous Guild of St. Luke with their marks and monograms. Profusely illustrated. Bound in cloth. Price $2.50. Postage 16 cents extra.

STYLES OF ORNAMENT. By Alex. Speltz. A handbook for sculptors, architects, wood carvers, modelers, potters, etc., as well as for schools, libraries, and private study. Gives the entire system of decorative ornament in all its different styles, and illustrates its various applications. 400 plates of illustrations, with descriptive text. One volume (656) pages. 8vo. Cloth. $5.00 postpaid.

THE POTTER'S CRAFT. By Prof. C. F. Binns. An enlightening treatise on the ceramic art; prepared for the instruction of the practical potter; contains many working half tone and line illustrations and formulæ. A very helpful work indeed. Bound in cloth. Price $2.00. Postage 8 cents extra.

ENGLISH TABLE GLASS. By Percy Bate. A volume giving in detail the history of the glasses of the eighteenth century. Illustrated with more than seventy full page plates. Chapters on wine glasses, ale glasses and other tall pieces, candlesticks, decanters, sweetmeat glasses, etc. A very valuable reference book. Bound in cloth. Price $2.50. Postage 17 cents extra.

HISTORY OF ANCIENT POTTERY, in two volumes. By H. B. Walters, M. A., F. S. A. A most elaborate and scholarly treatise on the ceramic art of Greece, Etruria, and Rome. A book for the practical man as well as the antiquarian. The standard reference on the subject. 300 illustrations; 8 colored plates. Bound in cloth. Price $15.00 for the two volumes. Not sold separately. Expressage extra.

For Sale by the HOUTT PUBLISHING CO., 395 Fourth Ave., N. Y.

Westminster Paris White

Made by our own process from selected English Cliffstone, it is the highest grade Paris White on the market. The good results obtained by its use in the manufacture of Pottery and Chinaware are demonstrated by sales to the leading manufacturers.

For analysis, samples and information, apply to

The H. F. TAINTOR MANUFACTURING CO., 2 RECTOR ST. New York, N. Y.

"THE COLORS OF PRECISION"

MADE IN AMERICA BY

MASON COLOR AND CHEMICAL CO.

Colors
OVER GLAZE-UNDER GLAZE
Glass

Oxides for Enamelers

OFFICE AND FACTORY
206 SOUTH BROADWAY
Near C. & P. Passenger Station

TRADE MARK

Established 1842
EAST LIVERPOOL, OHIO

FACSIMILE OF LABEL

MADE IN AMERICA

Liquid Bright Gold

OVERGLAZE **COLORS** UNDERGLAZE

LIQUID LUSTRES—OXIDES and BODIES
for DECORATING and COLORING

POTTERY GLASS ENAMELWARE CLAY PRODUCTS

The Roessler & Hasslacher Chemical Company

WAREHOUSE, EAST LIVERPOOL, OHIO
Harry W. Smith, Manager

MAIN OFFICE } 100 William St., New York

ESTABLISHED 1869

B. F. DRAKENFELD & CO.

FORMERLY J. MARSCHING & CO.

Pottery and Glass Colors

Materials for Decorating China, Glass and Enameled Ware

Oxides and Chemicals

East Liverpool Office, Potter's Savings & Loan Building
GEORGE HEISLER

50 Murray Street, NEW YORK

HANOVIA
Chemical and Manufacturing Co.

Manufacturers of

Liquid Bright Gold

LIQUID BRIGHT GREEN GOLD
LIQUID BRIGHT SILVER
LIQUID BRIGHT PLATINUM
LIQUID BRIGHT COPPER

AND OTHER SPECIALTIES FOR HIGH CLASS
China and Glass Decoration

Lustre Colors
IN ALL SHADES

Liquid Burnish Gold
NEW! DESERVES ATTENTION!

A substitute for Burnish Gold in powder
Ready for use, easy to work, reduces cost of Labor

Works and Main Office:
233 to 239 N. J. R. R. Ave.
NEWARK, N. J.

New York Office:
Hudson Terminal Bldg.
30 Church St.

WE ARE
HEADQUARTERS
FOR A FULL LINE OF
POTTERS
CHEMICALS

INCLUDING ALL
METALLIC OXIDES, FELD-SPARS, PLASTER WHITINGS, PARIS WHITES, BORACIC ACID, CLAYS, ETC.

WRITE **TO-DAY** FOR
PRICES AND SAMPLES

THE **HARSHAW FULLER & GOODWIN** CO
CLEVELAND NEW YORK

For The Supply Man

SIX GOOD BOOKS THAT ARE ESSENTIAL TO YOU AND YOUR BUSINESS—GET THEM NOW

Elements of Glass and Glass Making	$3.00
Tables of Analyses of Clay	$2.00
Clay Glazes and Enamels	$5.00
Glass Manufacture	$2.00
*Grand Feu Ceramics (On the making of Hard Porcelain)	$5.00
*Coloring and Decoration of Ceramic Ware	$2.00

(Those marked with an asterisk are postpaid.)

Huott Publishing Company
395 Fourth Avenue New York

PRODUCERS OF
CONNECTICUT
FELD SPAR
For Potters, Glassmakers, Enamelers, etc.

GROUND, IN BAGS OR BULK
FOR
IMMEDIATE SHIPMENT
DIRECT FROM OUR OWN MINES AND MILL

ALSO

Ammonia Fluoride
Antimony Needle Powdered
Arsenic, White, Red, Yellow
Borax, All Kinds
Boracic Acid, All Kinds
Chrome Oxide, Green
Copper Oxide Black and Red
Calcined Blue Vitriol Powdered
Hydrofluoric Acid All Strengths
Iron Chromate Powdered
Manganese All Kinds and Sizes
Pumice Stone All Grades
Zinc Oxide

JOHN C. WIARDA & CO.
MANUFACTURING CHEMISTS
280 Green Street Brooklyn, N. Y.

WENGERS,
ETRURIA, LTD.,
STOKE-on-TRENT,
MANUFACTURERS OF ENGLAND
COLOURS & CHEMICALS
for Potters, Glazed Brick Manufacturers, Glassmakers and Enamellers on Metals

SEE OUR
NEW GENERAL PRICE LIST No. 50
SENT POST FREE ON REQUEST

THEODORE HAVILAND & CO.

NEW YORK

SUITE 316

Fifth Avenue Building

200 FIFTH AVENUE

Are now showing new
designs for 1913

From

Théodore Haviland

Limoges,

FRANCE.